WARNER BROS. Present
OSCAR HAMMERSTEIN 2ND'S AND SIGMUND ROMBERG'S OPERETTA
VIENNESE NIGHTS
Book & Lyrics by
OSCAR HAMMERSTEIN 2ND
Music by
SIGMUND ROMBERG
HARMS
INCORPORATED
NEW YORK
MADE IN U.S.A.

VIENNESE NIGHTS

A Vitaphone Operetta

Produced by

WARNER BROTHERS

Book and Lyrics by

OSCAR HAMMERSTEIN 2nd

Music by

SIGMUND ROMBERG

Director
ALAN CROSLAND

Musical Conductor
LOUIS SILVERS

Edited by
HAROLD Mc LERNON

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ALL VOCAL SCORES

$5.00

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CAST OF CHARACTERS

ELSA	Vivienne Segal
OTTO	Alexander Gray
FRANZ	Walter Pidgeon
GUS	Bert Roach
HOFNER	Jean Hersholt
GRETL	Louise Fazenda
OTTO JR.	Freddie Burke Frederick
BARBARA	Alice Day
EMMA	Virginia Sales
MARY	June Purcell
BILL JONES	Milton Douglas
BARON	Lothar Mayring

SYNOPSIS OF SCENES

Part One

VIENNA 1879

Part Two

NEW YORK 1890

Part Three

VIENNA 1930

Musical Program

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OVERTURE

SIGMUND ROMBERG

8511-170

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f
f GIRLS
Wake up, oh wake up And bless the day, Bless the day;
f marcato
Har - vest is o - ver, The grapes are off the vine.

GIRLS
Fill the cart, fill the cart And off we'll go to the fair.
Fill the cart, fill the cart And off we'll go to the fair.
deciso
Wake up, oh wake up, And bless the day, Bless the day;
Har - vest is o - ver, The grapes are off the vine.

mp
Off the vine, Fresh and fine, Eag - er to be crushed for wine.
mp
Grapes are fine On the vine, But give me mine in the wine.
Girls
mf
Joy liv - eth in ev - 'ry vine, 'Tis to-mor - row's wine a-wait-ing you.
Men
mf
Off the vine, Fresh and fine Ea - ger to be crushed for wine.
mf

Girls
Joy liv-eth in ev-'ry vine, 'Tis to-mor-row's wine.
Men
Grapes are fine On the vine, 'Tis to-mor-row's wine.
un poco rall.
GIRLS Allegretto grazioso
mf
Climb up, my stout-heart-ed lad, Climb to the skies.
a tempo
mf
For ev-'ry stout-heart-ed lad There waits a prize.

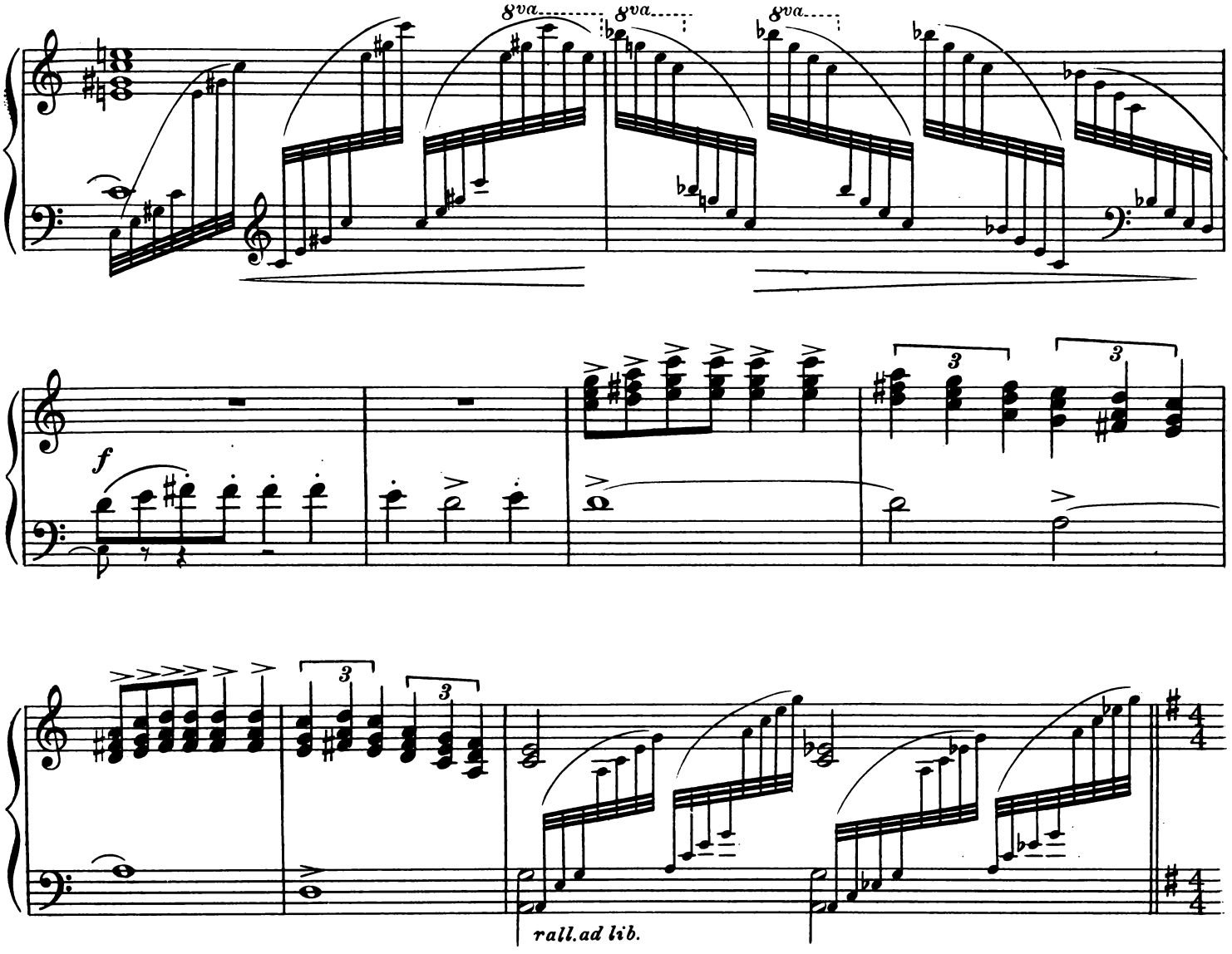
mf
He wins a kiss from a maid, Choose whom he may
mf a tempo
She will be his love to - day oh
She will be his love al - ways. Oh
would I were she whom he choos - es to - day.
Vivace e giocoso
f

più f
f
Girls
Gus has done it, Gus - tave has done it, Gus -
f
Men
Gus - tave has won! Gus - tave has won!
f

Girls
tave has won it! Now, whom shall he kiss?
Men
Who'll be the one he choos - es to kiss?
sf
Con moto
f
Più mosso

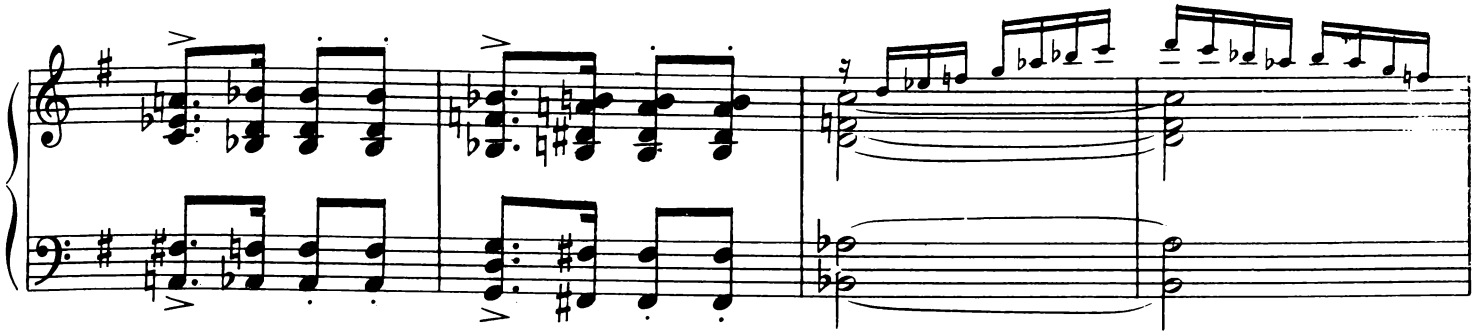
Tempo di Valse
f
mf
rit.
a tempo

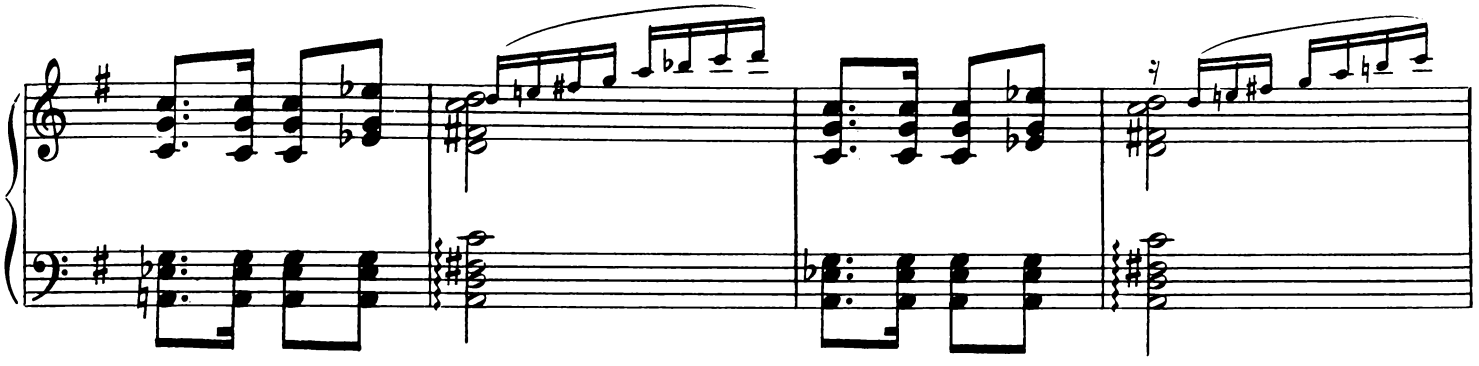
rit.
Moderato
f
3

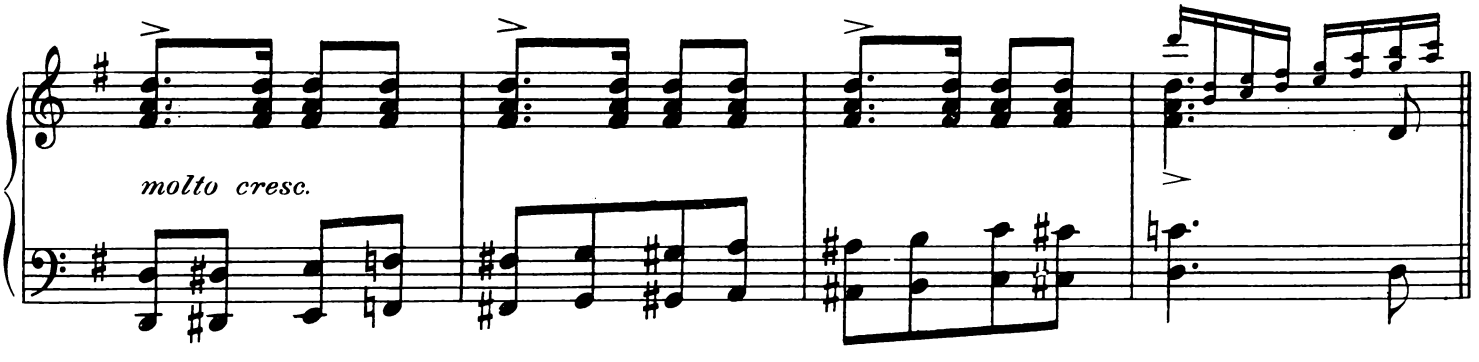


Moderato espressivo

mf
rall. e più espr.
più rall.
ff
Animato
sff
f







Tempo di Marcia (Allegretto)

Vivo
ff
sff

Opening

No. 1.

Tempo di Marcia

SINGERS

VOICE

Piano

mf

Yes - sus, Yes - sus Lus - tig sa ma heut,

Al - les breit und weit; Ja, da gibts a Freud'!

f

Yes - sus, Yes - sus Jetzt geht's a - mal los,

Sing mal fes - te los.

sf

f Yodel
O - li, O - li, O - li, O - li, Lus - tig sa ma heut',
f
Al - les breit und weit; Ja, da gibt's a Freud'!
O - li, O - li, O - li, O - li, Jetzt geht's a-mal los,
Sing mal fes - te los.
sf

f
Sopr.
O - li, O - li, O - li, O - li, Lus - tig sa ma heut',
Altos
Tenors
O - li, - O - li, Lus - tig sa ma heut',
Basses

Sopr.
Al - les breit und weit, Ja, da gibt's a Freud'.
Altos
Tenors
Al - les breit und weit, Ja, da gibt's a Freud'.
Basses
Sopr.
O - li, O - li, O - li, O - li, Lus - tig sa ma heut',
Altos
Tenors
O - li, O - li, Lus - tig sa ma heut',
Basses

Sopr.
Sing mal fes - te los.
Altos
Tenors
Sing mal fes - te los.
Basses
sf
Moderato
mf
dim.
p

Allegretto pastoral
p
p
pp

"You Will Remember Vienna"

Waltz

No. 2

Slow waltz-tempo
OTTO "And I hear music - music in the laughter of the people on the streets,
Piano
pp
Swelling like a gay waltz - And then fading in sad memories - That music is the soul of Vienna."
L.H.
p
OTTO
A
rall.
p
Tempo di Valse
(Pouring beer from tap etc., as he sings)
place for life to ebb and flow, A place for
dolce

love to live and glow, Vi - en - na is her name,
— A fair - y - land of fame. When once you've
heard her laugh - ter gay, You weep when you are
torn a - way. A thou - sand mem - 'ries call you

back For one more day.
1st Refrain
mf OTTO
As the years roll on, Af-ter youth has gone
mf
You will re - mem - ber Vi - en - na.
ALL THREE
Nights that were hap - py And hearts that were free,

espr.
a tempo
All joined in sing-ing a sweet mel - o - dy.
espr.
a tempo
OTTO (alone)
When your race is run Wheth-er lost or won,
You will re - mem-ber Vi - en - na.
You will re - call eve-nings in May,

Sweet-hearts who came And van - ished a - way.
ALL THREE
Whence did they come, Where did they go? Vi-
cresc. e poco rit
f
en - na will nev - er let you know.
cresc. e poco rit
f
2nd Refrain
FRANZ (spoken)
GUS
Six months from now it will be spring in Vienna.
I wonder what we'll
pp

p All sing
all be doing!
Nights that were hap - py And
p
espr.
GUS
hearts that were free, All joined in sing - ing. Some -
espr.
a tempo spoken
mf OTTO
one's off the key! When your race is run
a tempo
mf
Wheth-er lost or won, You will re - mem - ber Vi -

-en - na.
You will re - call
eve-nings in May,
Sweet-hearts who came and
van-ished a - way.
ALL THREE
Whence did they come,
Where did they
go?
Vi - en-na will
nev-er let you
know.
cresc. e poco rit
cresc. e poco rit
attacca

Brass Band March

No. 3

1
2
1
2
sff

No. 4

Tempo di Marcia

ff
f
Trio
ff
sff
f

f

sff

"Good - bye My Love"

No. 5

One Hour Later

(Same table. The crowd is humming a popular waltz song. Sung as a raucous banality by a good natured, somewhat drunken crowd. Dialogue continues over it.)

Tempo di Valse

Ah!

Girls

In the nights when lights are low — Tho' I

Tenors

In the nights when lights are low — Tho' I

Basses

pp

(Gus and Hofner have many beer plates in front of them. Gus is hilariously joining in the general singing, Hofner is half asleep - Otto and Elsa engrossed in each other. A stout middle aged Burgher comes up and slaps Hofner on the back.)

SCHULTZ *(spoken)*
"Hofner - my old friend."

Girls

know you'll be — Far a - cross the

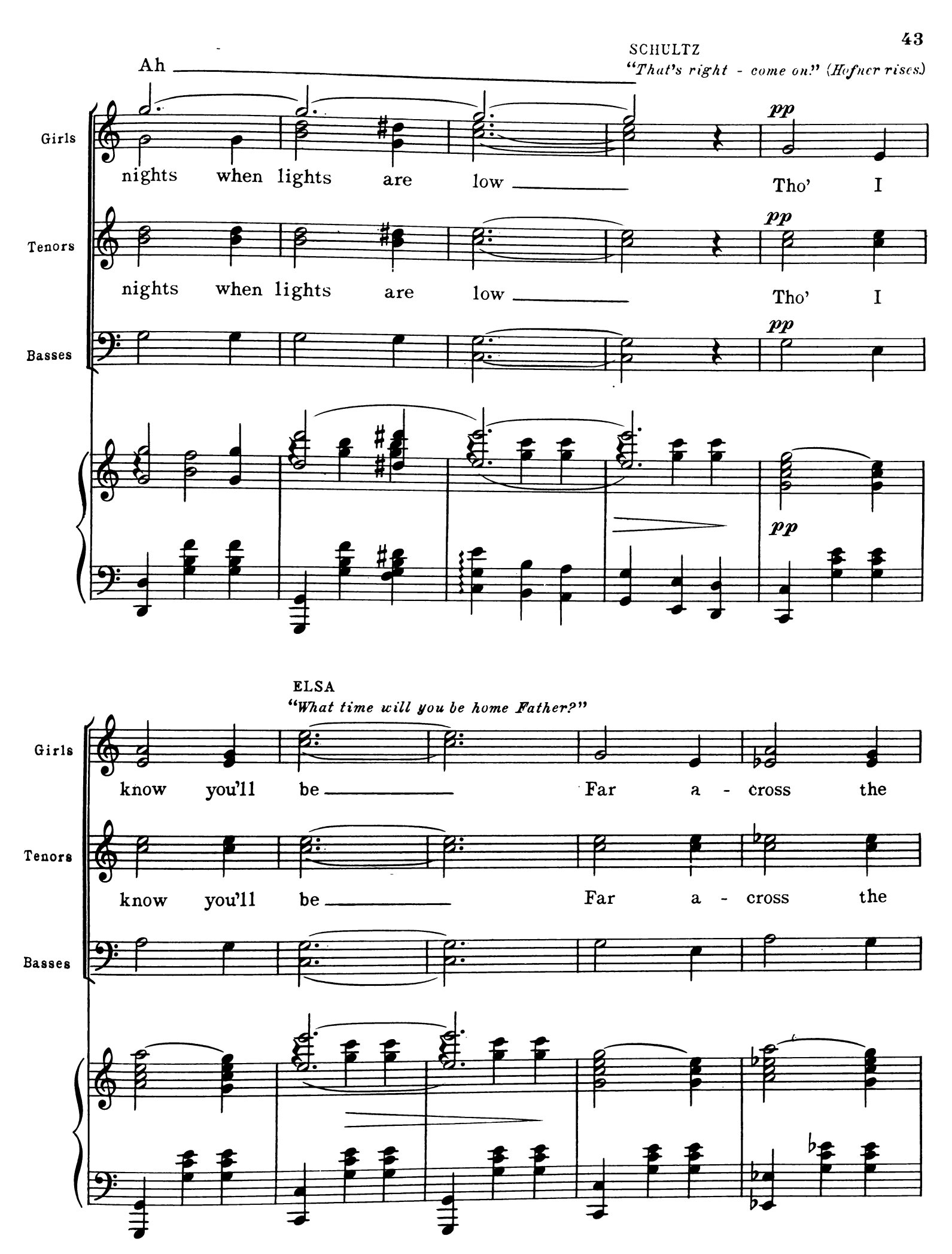
Tenors

know you'll be — Far a - cross the

Basses

HOFNER
"Hello Schultz, you know my daughter?"
SCHULTZ
"Little Elsa, - sure!"
Girls
sea, I won't sigh, love, I won't cry, love,
Tenors
sea, I won't sigh, love, I won't cry, love,
Basses
ELSA
"Herr Sacher and Herr Stirner."
SCHULTZ
"Look, Hofner - come on over and join some people your own age."
Girls
If you'll think of me.
Tenors
If you'll think of me.
Basses

HOFNER
"I'm chaperoning Elsa."
SCHULTZ
"She's with nice young men."
GUS
"We'll take good care of her."
Girls
pp
Dar - ling, must you go?
I will miss you
Tenors
pp
Dar - ling, must you go?
I will miss you
Basses
pp
pp
HOFNER
"Would you be home by eleven?"
ELSA
"Yes father, I promise."
Girls
so.
In the morn - ing and in the af - ter-noon, In the
Tenors
so.
In the morn - ing and in the af - ter-noon, In the
Basses


Ah
SCHULTZ
"That's right - come on!" (Hofner rises)
Girls
nights when lights are low
Tho' I
Tenors
nights when lights are low
Tho' I
Basses
pp
ELSA
"What time will you be home Father?"
know you'll be
Far a - cross the

HOFNER *(pauses, then, with a twinkle in his eyes)* "None of your business."

Girls

sea I won't sigh, love, I won't cry, love,

Tenors

sea I won't sigh, love, I won't cry, love,

Basses

(He and Schultz think this a great joke and they stagger away laughing.- As they recede Gus starts singing very loudly to celebrate their good fortune.- Elsa and Otto draw closer together,- Gus pantomines encouragement for them to sing too.)
(Everyone else there has joined in the waltz the band is playing. Elsa starts, at first timidly, then infected by the enthusiasm and vitality around her, sings out and tops them all at the finish.)
(Elsa, Otto and Gus join. Gus very loud.)

Elsa

Good -

Girls

If you'll think of me. Good -

Otto & Gus

Good -

Tenors

If you'll think of me. Good -

Basses

Elsa
-bye my love, Good - bye my love, I hate to
Girls
-bye my love, Good - bye my love, I hate to
Otto & Gus
-bye my love, Good - bye my love, I hate to
Tenors
-bye my love, Good - bye my love, I hate to
Basses
Elsa
see you go. Come back my love, Come
Girls
see you go. Come back my love, Come
Otto & Gus
see you go. Come back my love, Come
Tenors
see you go. Come back my love, Come
Basses

Elsa
back my love, I'm wait - ing here, you know.
Girls
back my love, I'm wait - ing here, you know.
Otto & Gus
back my love, I'm wait - ing here, you know.
Tenors
back my love, Im wait - ing here, you know.
Basses
Elsa
Ah
Girls
Good - bye my love, Good - bye my love, I
Otto & Gus
Good - bye my love, Good - bye my love, I
Tenors
Good - bye my love, Good - bye my love, I
Basses

Elsa
But stay a day, a
Girls
hate to see you go, But stay a day, a
Otto & Gus
hate to see you go, But stay a day, a
Tenors
hate to see you go, But stay a day, a
Basses
Fade out on them and go back to the exterior of the restaurant on the Prater.
cresc.
rall.
Elsa
month, a year, I'll wait for my lov - er here.
Girls
month, a year, I'll wait for my lov - er here.
Otto & Gus
month, a year, I'll wait for my lov - er here.
Tenors
month, a year, I'll wait for my lov - er here.
Basses
sf

An exceptionally elegant carriage draws up to the entrance, drawn by two fine black horses and a smartly turned out driver. Franz sits alone in the back of the carriage, smoking contentedly, with his well booted legs crossed in languid repose.

(Big applause from crowd.)
OTTO *"You sing beautifully, Elsa."*
ELSA *"Oh, you are kind to say so."*
OTTO *(to Gus)"Don't you think she sings beautifully?"*
GUS *"I was singing so loud myself I couldn't hear her!"*

Reprise Of Regimental March

No. 6

(The orchestra plays Regimental March No. 8. Franz looks after carriage for a moment till it passes then makes a military turn and strides into the Cafe.)

Tempo di Marcia

Piano

ff

f

(He is apparently scanning the various tables to find the group of comrades which he has promised to join.)

(Pick up officers at table.)

(Lots of empty champagne bottles in front of them.)

OFFICER *"There's Franz now."*

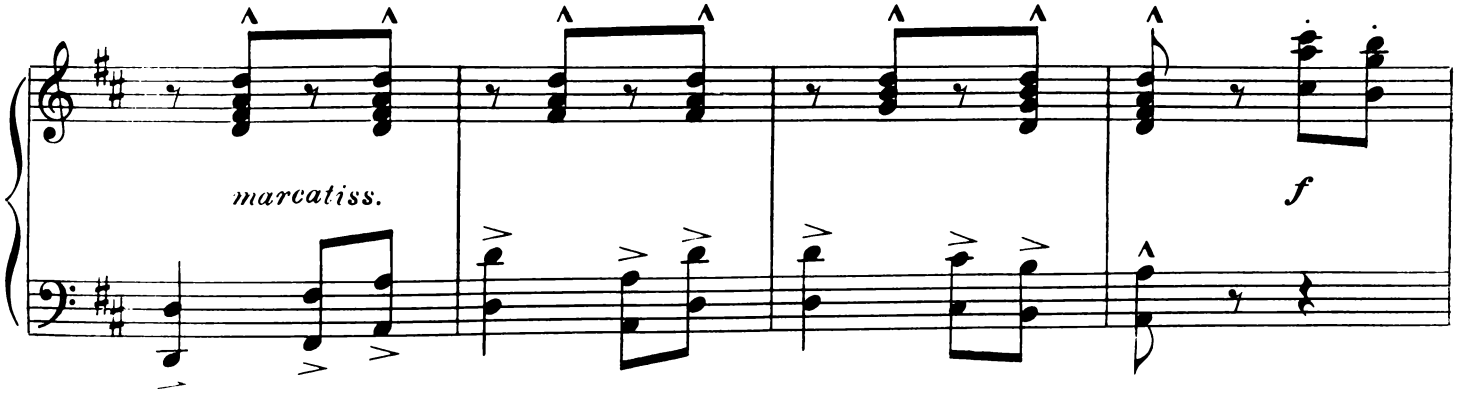
(They all rise, Franz joins the table.)

OFFICER *"Tonight we celebrate the good fortune of our comrade Baron von Renner who has been appointed adjutant. Let us drink to his continued success!"*

(They all rise to drink - Franz bows and smiles acknowledgement. His comrades take up the cry of "Speech! Speech!")

FRANZ
"Brothers in arms, I thank you!"

(Fade out on them before he finishes and pick up Elsa, Otto and Gus again. Gus has more plates and more empty steins in front of him. Otto and Elsa are holding hands.)



OTTO
"I knew when I first saw you, I had to know you."

Cut to Franz (spoken)"Gentlemen, our Regimental March." (They all sing.)

(Cut to Elsa smiling happily, then the expression on her face changes as her eyes pick up Franz.)

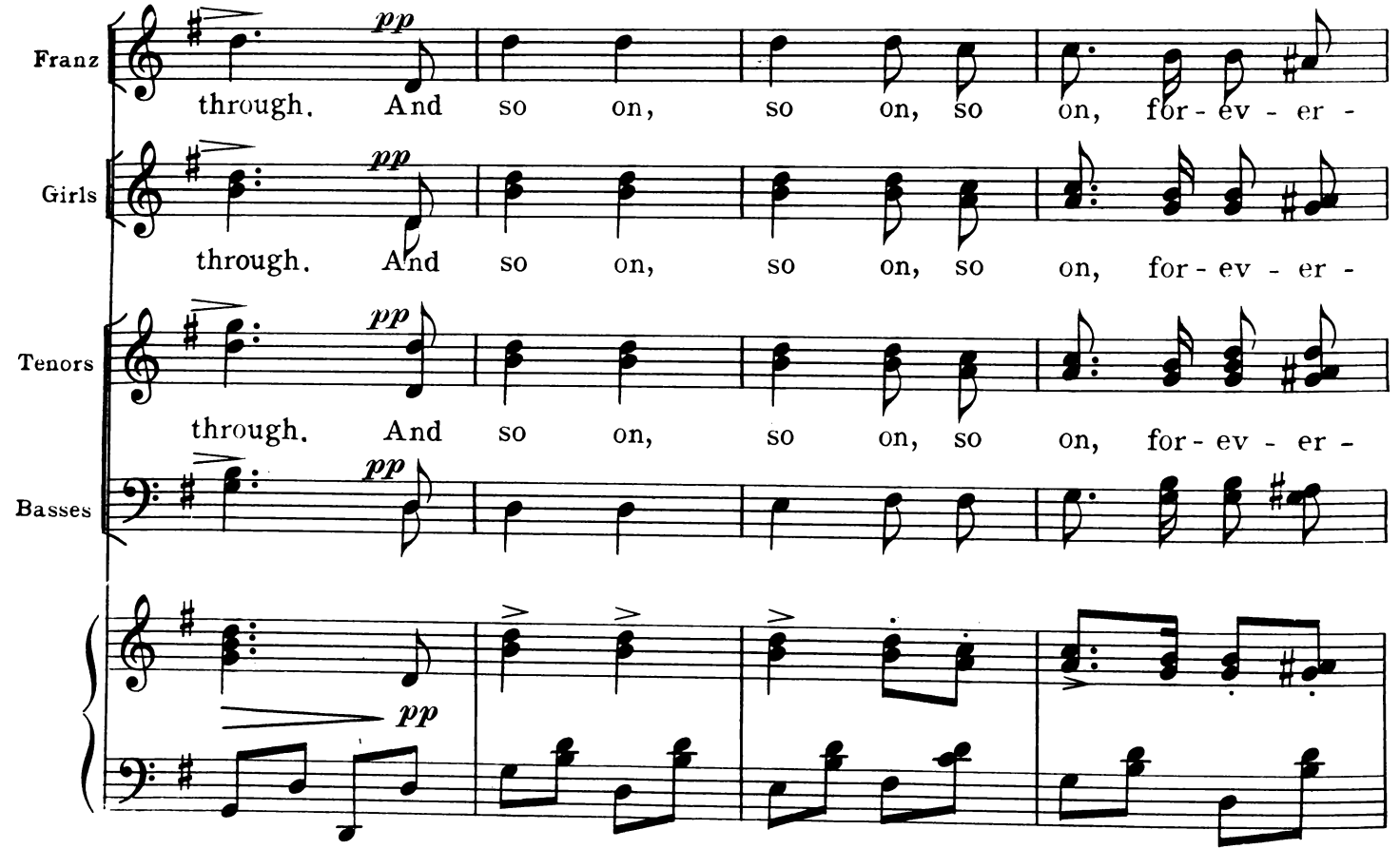
Franz
crew, Who fought for kings and did the things that
Girls
Ah
Ah
crew, Who fought for kings and did the things that
Tenors
crew, Who fought for kings and did the things that
Basses

(Cut to Franz's smiling face, singing, recognizing the little girl he had seen in front of the cobblar's shop that morning.)

Franz
grand - sons will join the arm - y, too. And
Girls
grand - sons will join the arm - y, too. And
Tenors
grand - sons will join the arm - y, too. And
Basses

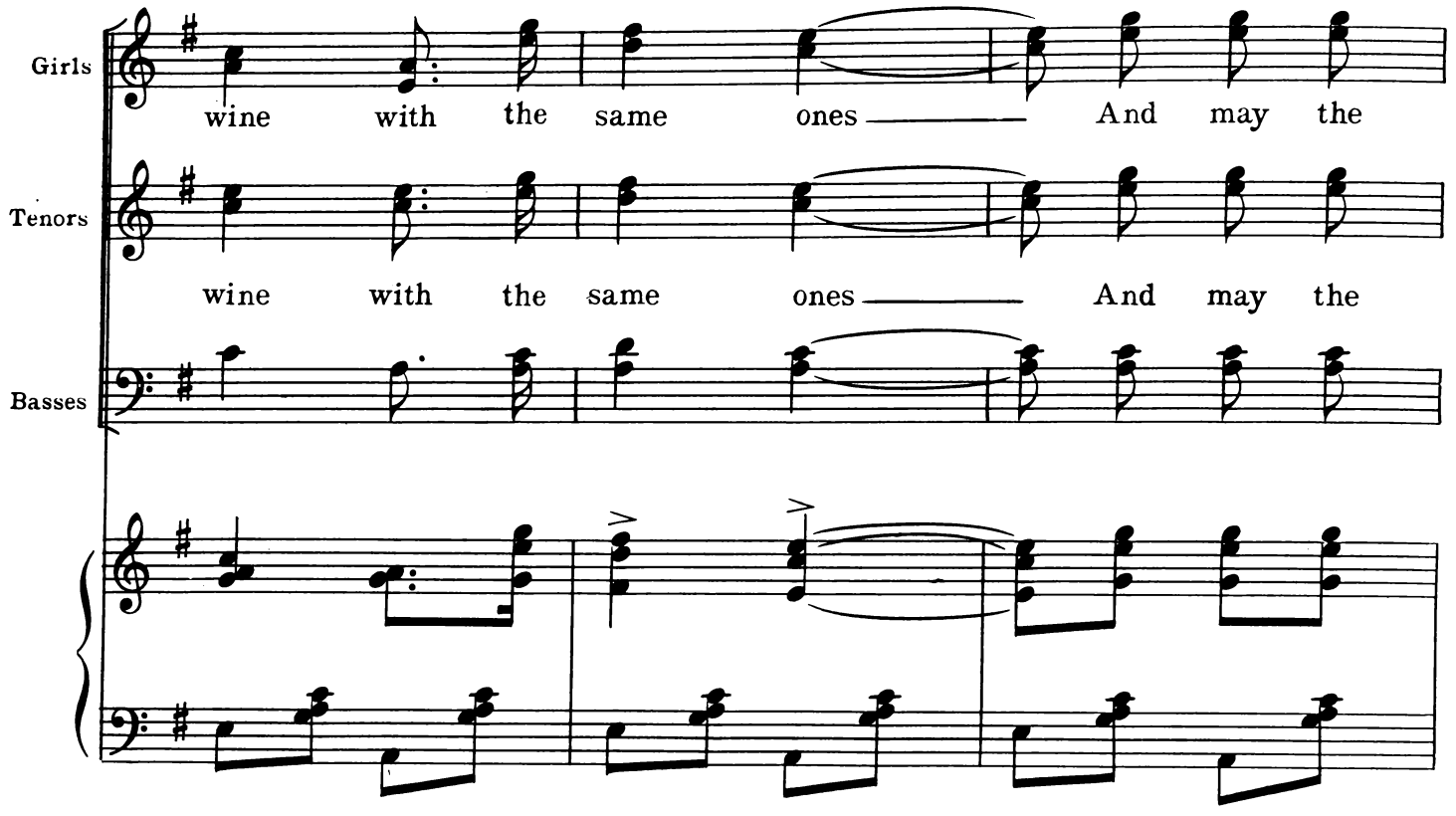
Franz
they will be The same as we, Un - til their days are
Girls
they will be The same as we, Un - til their days are
Tenors
they will be The same as we, Un - til their days are
Basses

OFFICER *(to Franz)*
"What are you looking at with so much interest?"


Franz
pp
through. And so on, so on, so on, for - ev - er -
Girls
pp
through. And so on, so on, so on, for - ev - er -
Tenors
pp
through. And so on, so on, so on, for - ev - er -
Basses
pp
pp

Franz
-more, Most ev - 'ry name Will be the same With -
Girls
-more, Most ev - 'ry name Will be the same With -
Tenors
-more, Most ev - 'ry name Will be the same With -
Basses

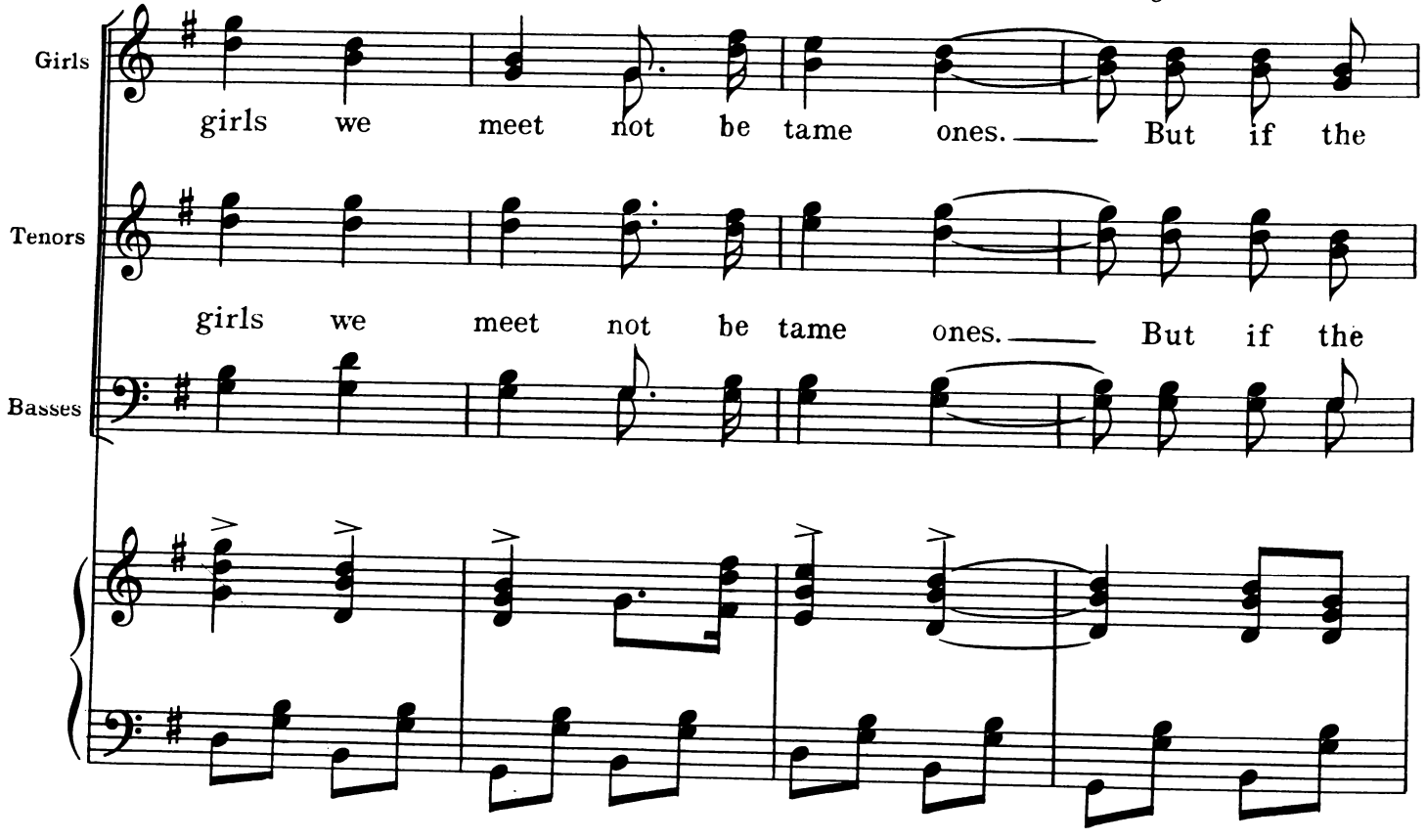
FRANZ *(confused)*
"Nothing, nothing, just those crazy students over there."



(During the foregoing speeches the students are singing the Regimental Song, first heard faintly, and now increasing in volume, as we fade out on the officers and into a picture of a long table at which about 12 students are seated, accompanied by 5 or 6 girls, with one in particular seeming to hold the center of the stage. This is Gretl Kruger, a dancer.

Cut to Officer's Table

OFFICER *"Oh, yes, they've been raising cain tonight - they have little Gretl Kruger with them."*



Girls
girls we meet should hap - pen to be tame ones,
Tenors
girls we meet should hap - pen to be tame ones,
Basses
Girls
Let's make them wild - er than they were be - fore.
Tenors
Let's make them wild - er than they were be - fore.
Basses

(Then cut to student's table again. They are just finishing the refrain of the song, which they have been singing.)

Girls
May all the beer we drink be the best beer.
Tenors
May all the beer we drink be the best beer.
Basses
Girls
(For we're the boys who know how to test beer.)
Tenors
(For we're the boys who know how to test beer.)
Basses

(They hit the high note and strike comic poses, burlesquing the finale of an operatic ballet. Gretl has one of the boy student's hat on her head and the boy makes an impromptu moustache of one of her curls. There is a general shout of laughter at the finish of the refrain.)

(From somewhere, not in the picture, we hear a boy call "Yoo-hoo" and Gretl calls back to the voice "Yoo-hoo." We follow her eyes to Gus, who proves to be the flirtatious one.)

Girls
starch As we walk thru Vi - en - na to our Reg-i-men-tal march.
Tenors
starch As we walk thru Vi - en - na to our Reg-i-men-tal march.
Basses
sff

Prater Ensemble and "Here We Are"

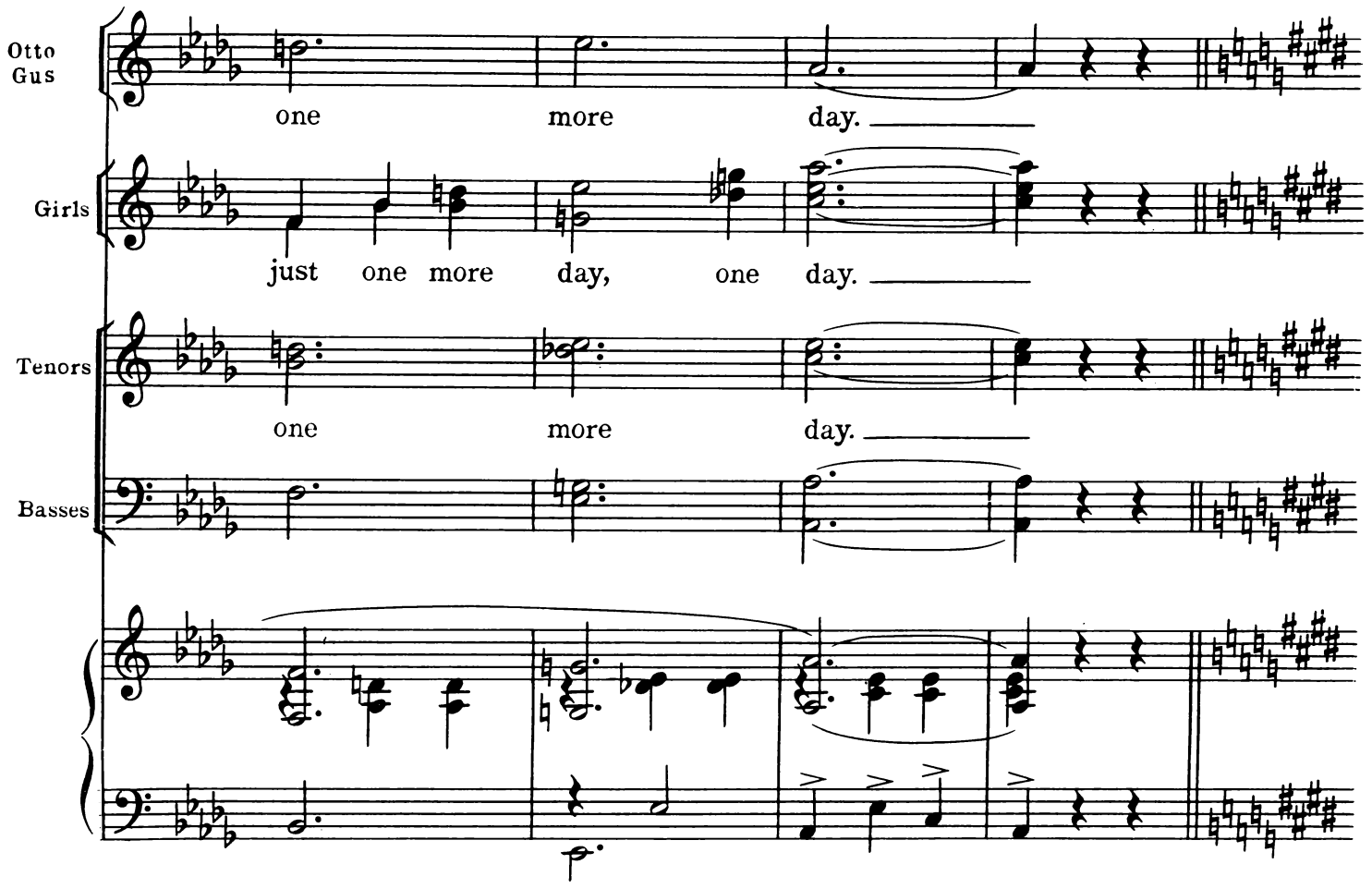
No. 7

(As the orchestra plays eight bars introduction, the students lift Gretl up on the table. Two others escort Elsa up to the band stand.)

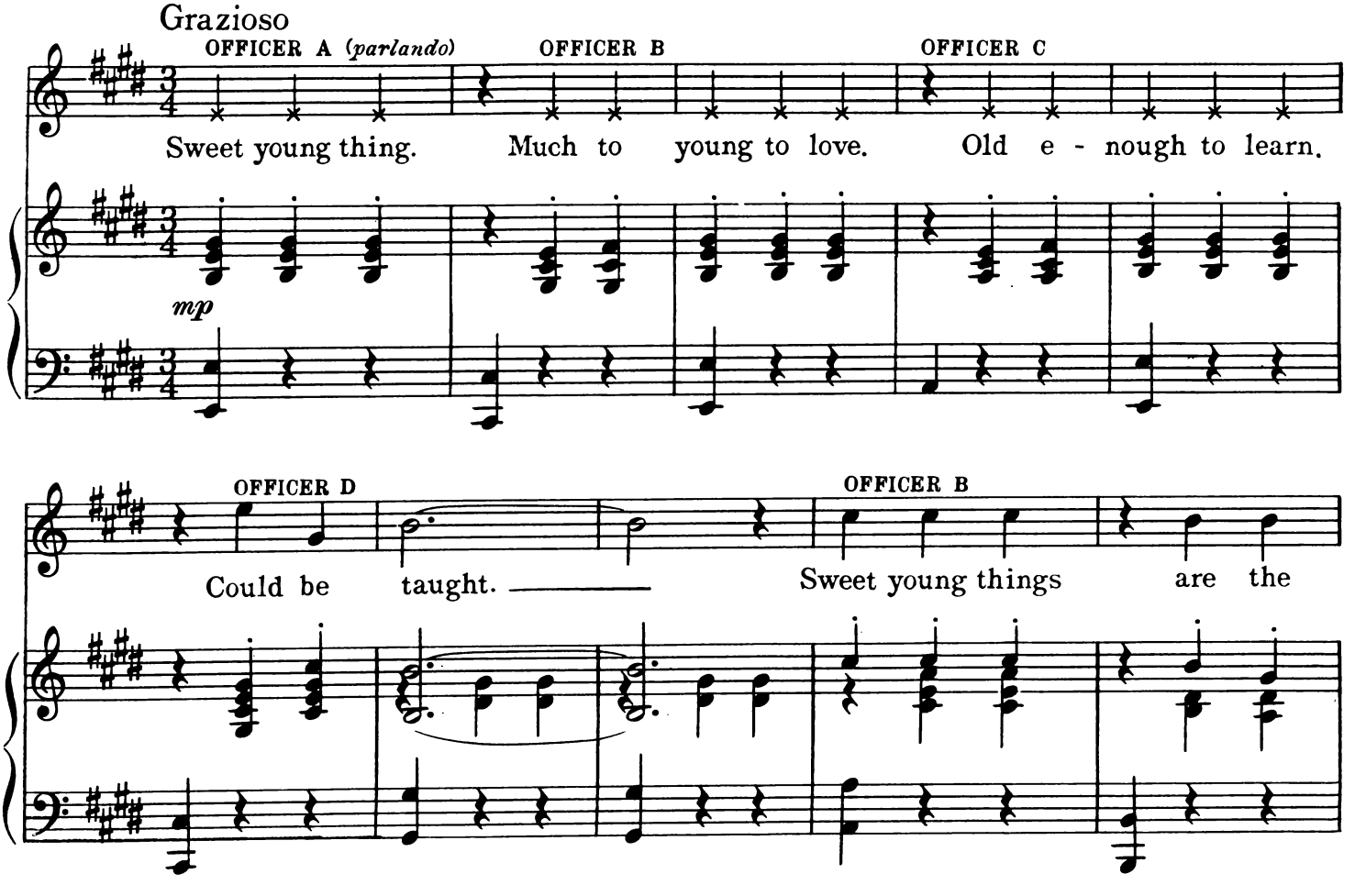
(Students all sit facing band and students in back stand on chairs.)

place for love to live and glow, Vi - en - na
is her name; A fair - y land of
(Also Otto and Gus)
Elsa Gus & Otto
p
fame. When once you've heard her laugh - ter
Girls
p
When once you've heard her laugh - ter
Tenors
p
When once you've heard her laugh - ter
Basses
p

Elsa
Otto
Gus
gay, You weep when you are torn a -
Girls
gay, You weep when you are torn a -
Tenors
gay, You weep when you are torn a -
Basses
Elsa (alone)
OTTO & GUS
way. A thou - sand mem - 'ries call you back For
way.
For
way.
For



(Cut to Franz and all officers at their table. They are all engrossed in Elsa's singing. With the precision of a drilled chorus each officer takes his monocle from his eye, polishes it and puts it back.)



dan-g'rous kind, When you catch them you are caught!
FRANZ (rising)
p
Gent-le-men, will you par-don me? There is a
p
Franz
friend I have to see!
Tenors
mf
We're on to you, We've seen her,
Basses
mf
mf

(Smiling appraisingly in Elsa's direction.)
Franz
She may be good.
Tenors
too.
f
Cheer up, my lad!
Basses
f
f
(Cut to students and Elsa)
ELSA
Elsa
To -
Girls
To -
OFFICERS
ALL STUDENTS
Tenors
Don't be down - heart - ed, She may be bad! To -
Basses

Elsa
-night we lift our glass - es high To
Girls
-night we lift our glass - es high To
Tenors
-night we lift our glass - es high To
Basses
Elsa
crown Vi - en - na's Queen.
Girls
crown Vi - en - na's Queen. She's
Tenors
crown Vi - en - na's Queen.
Basses

GIRLS
(Cut to Gretl dancing on table.)

mf

do - ing ver - y well for one Who's on - ly

mf

Girls

sev - en - teen.

Tenors

mf

Let's not for - get This

Basses

mf

Tenors

night we met When we are old and gray.

Basses

(Cut back to Elsa)
Elsa
Let's re - mem - ber al - ways All the joy of these
Tenors
Basses
p
p
Elsa
days.
Girls
f
rit
più rall.
When we were young and gay.
Tenors
f
rit
più rall.
When we were young and gay.
Basses
f
rit
più rall.
f
rit
più rall.

Tempo di Valse moderato

mf ELSA
a tempo
As the years roll on, Af - ter youth has gone,
mf a tempo
You will re - mem - ber Vi - en - na.
Elsa
f
Nights that were hap - py And hearts that were free,
Girls
f
Nights that were hap - py And hearts that were free,
Tenors
f
Nights that were hap - py And hearts that were free,
Basses
f
f

Elsa
rall.
a tempo
All joined in sing-ing a sweet mel - o - dy.
Girls
rall.
a tempo
All joined in sing-ing a sweet mel - o - dy.
Tenors
rall.
a tempo
All joined in sing-ing a sweet mel - o - dy.
Basses
rall.
a tempo
rall.
a tempo
ELSA
mf
When your race is run, Wheth-er lost or won,
mf
You will re - mem - ber Vi - en - na.

Elsa
You will re - call eve - nings in May,
Girls
You will re - call eve - nings in May,
Basses
You re - call doz - ens of
Elsa
Sweet hearts who came And van-ished a - way. Whence did they
Girls
Sweet-hearts who came And van-ished a - way.
Tenors
Sweet-hearts who came And van-ished a - way.
Basses
Sweet-hearts who came And van-ished a - way.

Elsa
rall.
come, Where did they go? Vi - en-na will nev-er let you....
Girls
rall.
Vi - en-na will nev-er let you....
Tenors
rall.
Vi - en-na will nev-er let you....
Basses
rall.
rall.
2nd Refrain
Elsa
Ah
Girls
ff a tempo
As the years roll on, Af-ter youth has gone,
Tenors
ff a tempo
As the years roll on, Af-ter youth has gone,
Basses
ff a tempo
ff a tempo

(Cut to Franz who is pushing through the crowd.)

Girls

You will re - mem - ber Vi - en - na.

Tenors

You will re - mem - ber Vi - en - na.

Basses

FRANZ *(spoken)*
"Kindly let me pass."

SECOND OFFICER *(who goes along with him)*
"Will you bring her back to our table?"

Girls

Nights that were hap - py And hearts that were free

Tenors

Nights that were hap - py And hearts that were free

Basses

FRANZ

"That depends."

rall. *a tempo*

Girls

All joined in sing-ing a sweet mel - o - dy.

rall. *a tempo*

Tenors

All joined in sing- ing a sweet mel - o - dy.

rall. *a tempo*

Basses

espr. e rall. *a tempo*

(Cut back to students, singing.)

Girls

When your race is run Wheth-er lost or won,

Tenors

When your race is run Wheth-er lost or won,

Basses

Girls
You will re - mem - ber Vi - en - na.
Tenors
You will re - mem - ber Vi - en - na.
Basses
(Cut to Elsa)
ELSA
f
You will re - call eve - nings in May,
f
Sweet - hearts who came And van - ished a - way,

(Elsa by this time surrounded by some of the students.)
Elsa
Whence did they come, Where did they go? Vi -
Girls
Whence did they come, Where did they go? Vi -
Tenors
Vi -
Basses
Where did they come and go? Vi -
molto rall.
(All applaud)
en - na will nev - er let you know.
molto rall.
en - na will nev - er let you know.
molto rall.
en - na will nev - er let you know.
molto rall.
molto rall.

(As the students part and applaud, Franz and some of the officers get through and are facing Elsa.)

Allegretto grazioso

FRANZ *(parlando)* *(He salutes.)*

Fräu-lein, al-low me, "Lieu-te-nant von Ren-ner at your

mp

OTTO *(Otto calls)* **GUS**

ser - vice." Gus, look! He can't do this! Franz! Shut

FRANZ

up! You'll get us all in troub-le. Fräu - lein, I wish I were a

ELSA

gyp - sy. What good would that do, pray? ___

FRANZ
Gypsies are real, Say what they feel, There-fore I would say: ___
rall.
rall.
"Here We Are"
Slow csárdás
mf FRANZ
I love you, I love you, If I were a gyp-sy that is all I'd sing.
mf
I'd woo you, And to you Life would seem a sim - ple thing.
Officers
Tenors
Basses
We take life too se - ri - ous - ly, Treat-ing love mys-te - ri - ous - ly.

ELSA
rit
più rit
a tempo
But if we were gyp-sies, this is all ~~we'd~~ sing: I love you,
rit
più rit
a tempo
I love you, Is - n't life a sim - ple thing?
Allegretto
1st Refrain
FRANZ
mf
Here we are, Here are we! I'm with you, and
mf
you're with me. Don't we make a hap - py

pair?
Here's a moon
In the sky,
You like moons and so do I!
Don't we make a hap - py pair?
poco rubato
Here we are to - geth - er with that moon up in the
poco rubato

più rubato
sky; I could do with - out that moon, but with-out you I'd
più rubato
rall.
p a tempo
die, That's why we are here, Here are we,
rall.
p a tempo
I love you and you love me; Don't we make a
hap - py pair?

(At second refrain, Franz and Elsa, and other officers and Gretl dance csárdás, surrounded by other officers. The balance of crowd, including students repeat second chorus.)

2nd Refrain
I'm with you and
Girls
Here we are, Here are we! I'm with you and you're with me,
Tenors
Students & Officers
Here we are, Here are we! I'm with you and you're with me,
Basses
Girls
Don't we make a hap - py pair?
Tenors
Don't we make a hap - py pair?
Basses

I'm with you and
Girls
mf
Here's a moon In the sky, You like moons and so do I!
Tenors
mf
Here's a moon In the sky, You like moons and so do I!
Basses
mf
mf
Girls
Don't we make a hap - py pair?
Tenors
Don't we make a hap - py pair?
Basses

poco rubato
GIRLS
Here we are to - geth - er with that moon up in the
poco rubato
ELSA
FRANZ
sky; I could do with - out that moon, but
più rubato
Elsa & Franz
rall.
GIRLS
mf
with-out you. I'd die, That's why We are here,
Tenors
mf
We are here,
Basses
mf
rall.
mf

I'm with you and
Girls
Here are we! I love you and you love me;
Tenors
Here are we! I love you and you love me;
Basses
(On end of second chorus general shouting, laughter, applause, etc.)
Girls
Don't we make a hap - py pair?
Tenors
Don't we make a hap - py pair?
Basses
sff
Ped.
*

FIRST OFFICER *(spoken) "Let's parade down the Prater."*

SECOND OFFICER *"Get some Fiacres."*

FRANZ *"Invite the ladies to join us!"*

THIRD OFFICER *"Let's take the band."*

(As everybody grabs a pan, a dish, a broom, etc. Some of the band men step out with their instruments, drums, bass, violins, trumpets, etc. during which the following dialogue is heard.)

(Cut to Otto, who is trying to get hold of Elsa, and to Gus who is holding him back.)

GUS *(spoken) "Look out - -"*

OTTO *"I'm not going to let - -"*

GUS *"You can't do a thing. You will only get us both in trouble."*

(Meanwhile the mob is yelling, "Come little prima donna, join the party.")

(Cut to Elsa, frightened, speaks to Gretl.)

ELSA *"What shall we do?"*

GRETL *"Don't be afraid, lamb, we have got to go with them, it is all right."*

ELSA *"They are all drunk."*

GRETL *"That is why it is all right."*

(As Franz gets hold of Elsa, Otto, who broke away from Gus, confronts him.)

OTTO *(spoken to Franz) "Let her go, she is a friend of mine!"*
(Franz turns Elsa over to another officer. Franz speaks to Otto.)

FRANZ *(to Otto) "A member of the band doesn't call an officer by his first name, and he doesn't break the regulations by going out in civilian clothes. It is only for the sake of our old friendship that I do not put you under arrest."*

(Franz, turning away from Otto, who is held by Gus.)

FRANZ *(calling all the other officers) "Gentlemen, are you ready? Strike up the Regimental March!"*

"Forward - - March!"

(They all start snake dance toward the exit as they start singing.)

Franz
sons of a reg - i - men - tal crew Who
Girls
sons of a reg - i - men - tal crew Who
Tenors
sons of a reg - i - men - tal crew Who
Basses
Franz
fought for kings And did the things that we are here to
Ah
Girls
fought for kings And did the things that we are here to
Tenors
fought for kings And did the things that we are here to
Basses

Franz
do. And our son's grand - sons will join the ar - my,
Girls
do. And our son's grand - sons will join the ar - my,
Tenors
do. And our son's grand - sons will join the ar - my,
Basses
Franz
too, And they will be the same as we Un -
Girls
too, And they will be the same as we Un -
Tenors
too, And they will be the same as we Un -
Basses

Franz
-til their days are through. And so on,
Girls
-til their days are through. And so on,
Tenors
-til their days are through. And so on,
Basses

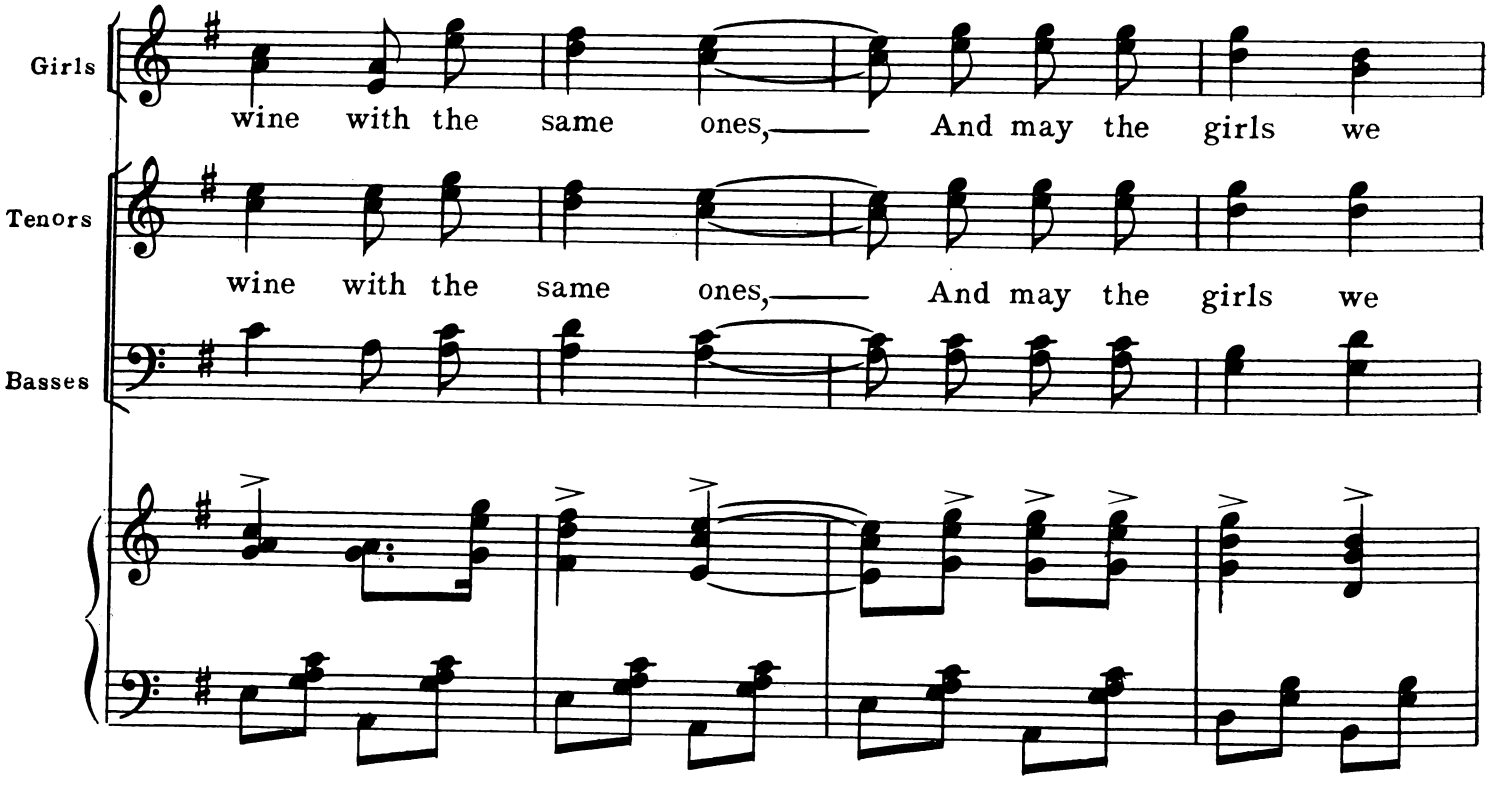
(In the middle of the foregoing singing, cut to Gus who is holding tightly to Otto.)
GUS *(spoken) "Don't be a fool. If you attack an officer, the crime is treason."*
OTTO *(struggling to get away from Gus) "Let me go!"*

Franz
so on, So on for - ev - er - more, Most ev - 'ry name Will
Girls
so on, So on for - ev - er - more, Most ev - 'ry name Will
Tenors
so on, So on for - ev - er - more, Most ev - 'ry name Will
Basses

(By this time the officers arrive at the door, get hold of a few fiacres and are all piling in.)

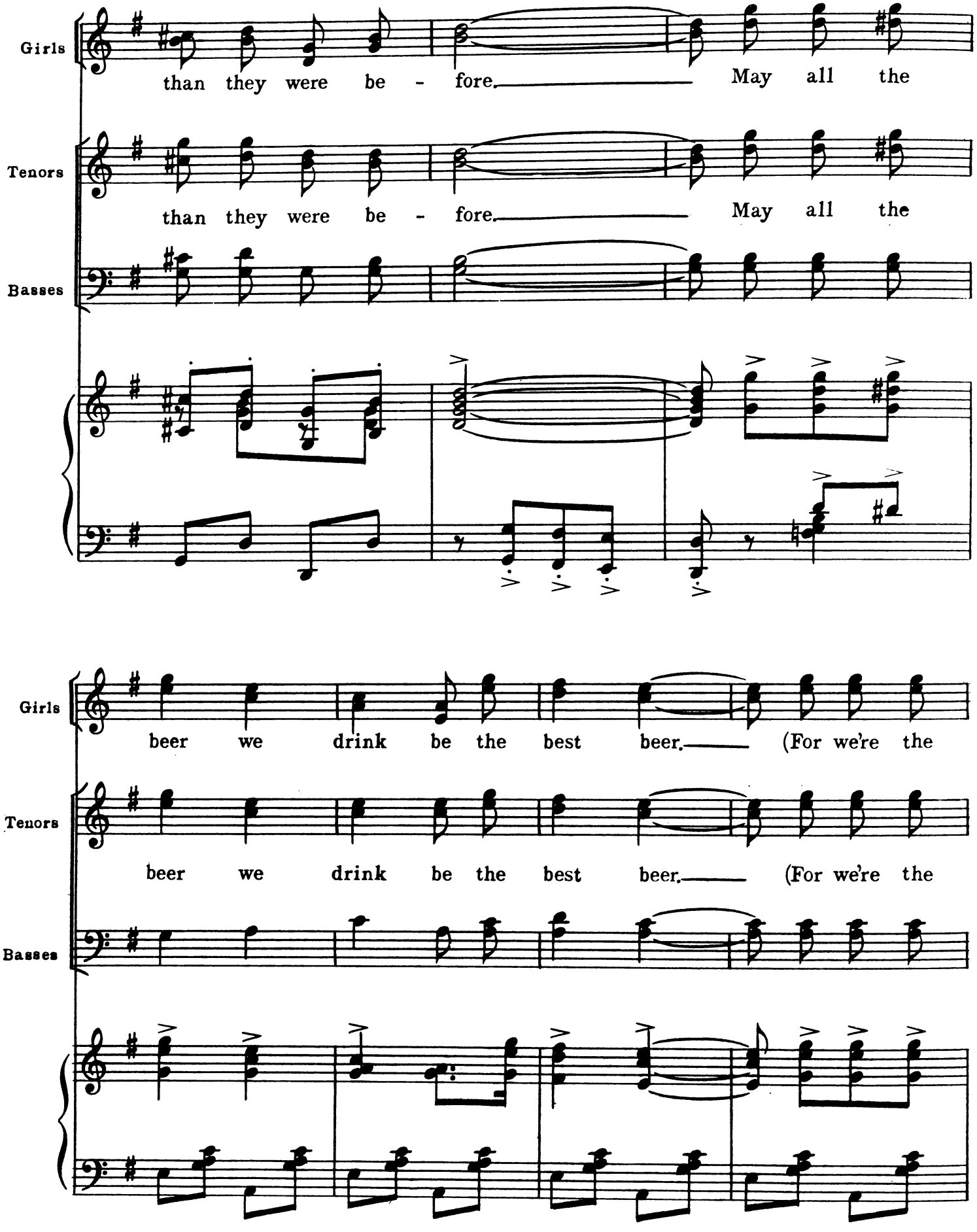
Franz
be the same With - in this ar - my corps.
Girls
be the same With - in this ar - my corps. We'll drink the same old
Tenors
be the same With - in this ar - my corps. We'll drink the same old
Basses

ELSA *(spoken to Franz) "Please let me go."*
FRANZ *"Do not be afraid."*
(Cut back to Otto and Gus still struggling, panic in his face.)
GUS *(spoken) "Come on Otto, I will tell you what we will do. They took away our girls, let's go back and finish up their wine."*

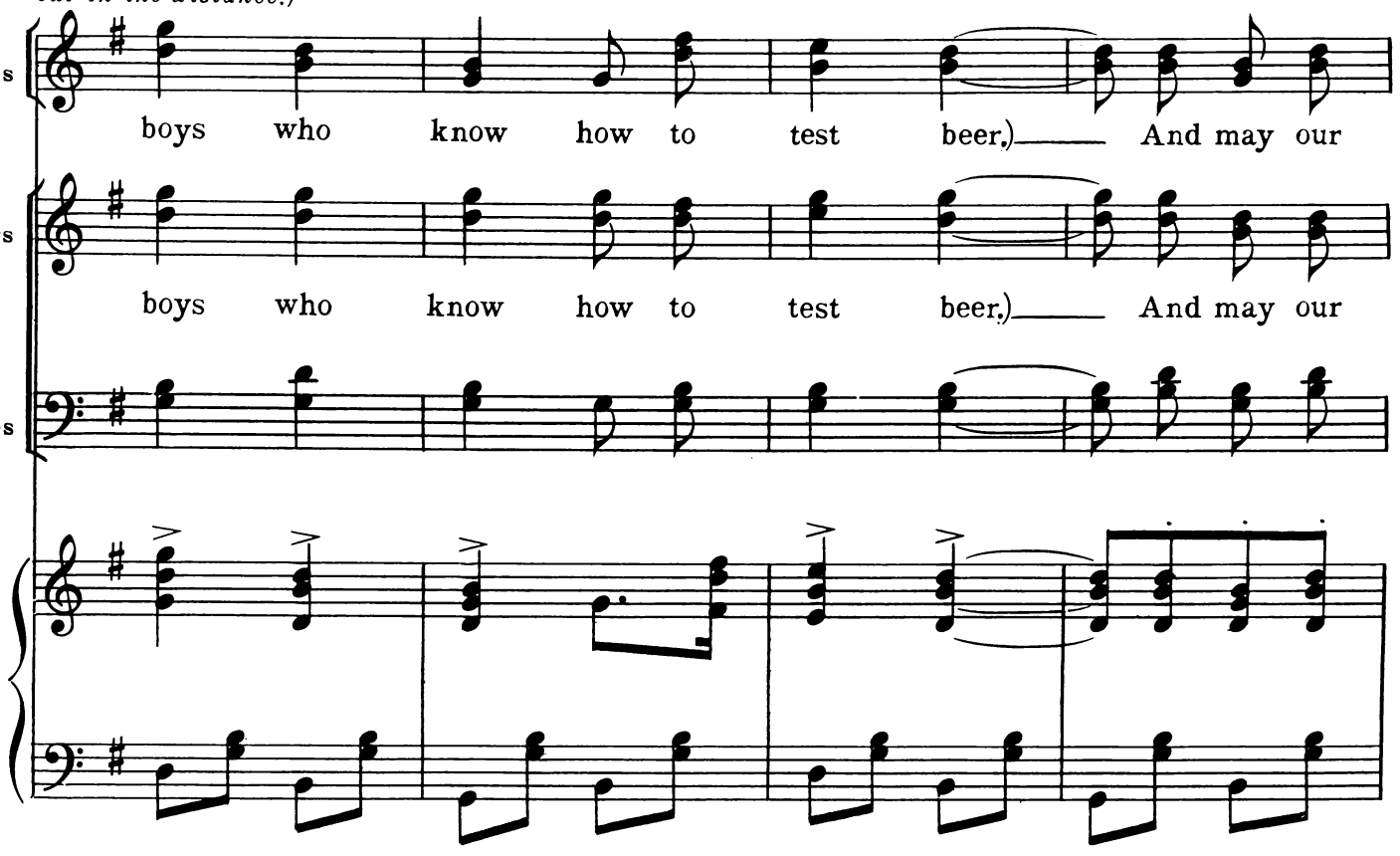


Girls
meet not be tame ones, — But if the girls we meet should
Tenors
meet not be tame ones, — But if the girls we meet should
Basses
Girls
hap - pen to be tame ones, — Let's make them wild - er
Tenors
hap - pen to be tame ones, — Let's make them wild - er
Basses

OTTO *(who is by this time desperate and shouting "Let me go," cracks Gus in the jaw and starts to push through the crowd.)*


Girls
than they were be - fore. May all the
Tenors
than they were be - fore. May all the
Basses
Girls
beer we drink be the best beer. (For we're the
Tenors
beer we drink be the best beer. (For we're the
Basses

(Cut back to fiacres driving off with everybody singing the Regimental March, then cut back to Otto struggling through the crowd trying to reach the exit of the garden. Cut back to the fiacres, their music dying out in the distance.)



(Cut to a nearby armory, showing a solitary bugler playing Austrian taps on the bugle. Then cut back to Otto who is coming thru the entrance. He looks right and left, hurriedly, searches faces of people bustling by, but no sign of Elsa. He runs about 25 feet in one direction then in other for short distance.)
(All during this you can hear the taps blowing in the distance.)

No. 8 "When You Have No Man To Love"

ELSA *"Anything in the world."*
FAT GIRL *"It's terrible to be as far gone as she is."*
GRETL *"Yes, don't you envy her?"*

Allegretto grazioso

VOICE

Piano

GRETL *(sings)*

p

When you have no man to love Life is ver-y wea-ry,

Horn
(Invisible Orch.)

p

GIRLS

Life is ver-y wea-ry.

GRETL

You are like an ex-tra glove

Look-ing for a hand to hold.

ELSA

But when you've a man to love

GIRLS

Life is ver-y dif-f'rent, Life is ver-y dif-f'rent.

GRETL

All of the woes you

GIRLS
mf
had be - fore Are mul - ti - plied a thou - sand - fold. He will
mf
kiss you in the night - time and be cross to you all
GRETL
day. If you cook him stew, He'll yell at you And
GIRLS
push his plate a - way; Soon you'll wish you had a

GRETL
hus - band who is more i - deal to you, When you
start to look a - round for one And get to know a
ELSA
few, Will you find a per - fect lov - er Who's a
p GRETL
mf GIRLS
per - fect hus - band too? You will not! You will
p scherzando
mf

p GRETL
mf GIRLS
GRETL
rall.
not! You will not! You will not, So you
p
mf
rall.
spend your life in try - ing to im - prove the one you've got.
Tempo I
p ALL
When you have no man to love Life is ver - y wea - ry,
p a tempo
GRETL
Life is ver - y wea - ry. You are like an ex - tra glove

Look-ing for a hand to hold.
ELSA
I have found a
man to love, He is ver-y dif-f'rent,
GIRLS
All of them are dif-f'rent.
ELSA
I can-not wait un-til to-mor-row When I see the man I love.
sf
(And into Otto's head - Enlarge to show him playing the violin.)
GIRLS
Dear, you must wait un-til to-mor-row, Then you'll see the man you love.
sf
attacca No. 9

Violin Solo
(With Piano Only)

No. 9

allarg.
rit.
Andante maestoso
mf
p
f
sf
rit.
rit.
ff
f
f
ff
ff
Ped.
* attacca No. 10

"I Bring A Love Song"

No. 10

Theme Duet - Elsa and Otto

Liebeslied

OTTO {*"And some day that melody will be the theme of my first symphony."*
"Eines Tages wird diese Melodie das Motive meiner ersten Symphonie sein."

ELSA {*"And you will be a famous man."*
"Und Du wirst berühmt werden."

OTTO {*"I've written something else - not music."*
"Ich hab' noch etwas geschrieben - aber keine Music."

ELSA {*"Not music?"*
"Keine Musik?"

OTTO {*"No, it's a poem - words that fit the music I played this afternoon. I want the melody to be heard and loved*
"Nein, ein kleines Gedicht - Text für die Musik, die ich heut' Nachmittag spielte. Die Melodie - hoff' ich - wird alle

Andante

p

by everyone in the world, but the words are only for you and no one but you will ever hear them!"
Welt singen und lieben; die Worte aber sind nur für Dich und mich - und nur Du sollst sie hören, niemand sonst!"

molto rit

Allegretto moderato

OTTO

p

I've been try - ing hard to find a way — Of tell - ing
Oh, wie oft wollt' ich Dir's sa - gen schon, — was mich be -

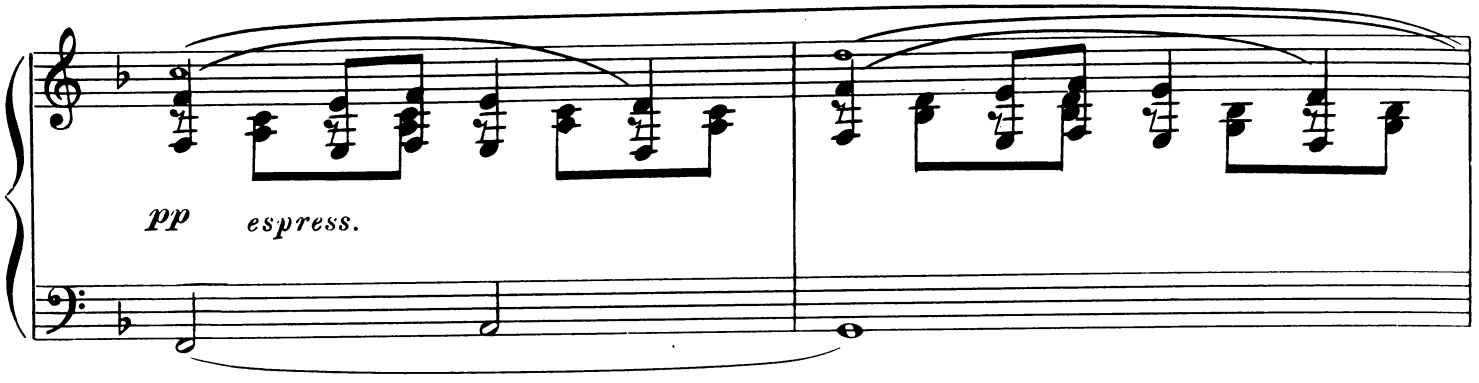
p *a tempo*

you— just how I feel.
wegt,— mein Lieb-ling Du
Now, at last, that I've de-
End - lich fin - de ich den
signed a way,— My dear - est hope — I would re -
Mut, mein Kind,— Dir zu ge - stehen, — drum hör' mir
veal.
zu:
BAR
ELSA un poco agitato
I am all at - ten - tion,
Lieb - ster, Lieb - ster, magst Du
un poco agitato
Elsa
dear.
mich?
Dear, what would you say to
Schnell, die Neu - gier plagt mich,
Otto
Dear, keep your at - ten - tion,
Hör' mir zu, was ich Dir
Here, look at
sing'!
Viel - leicht,

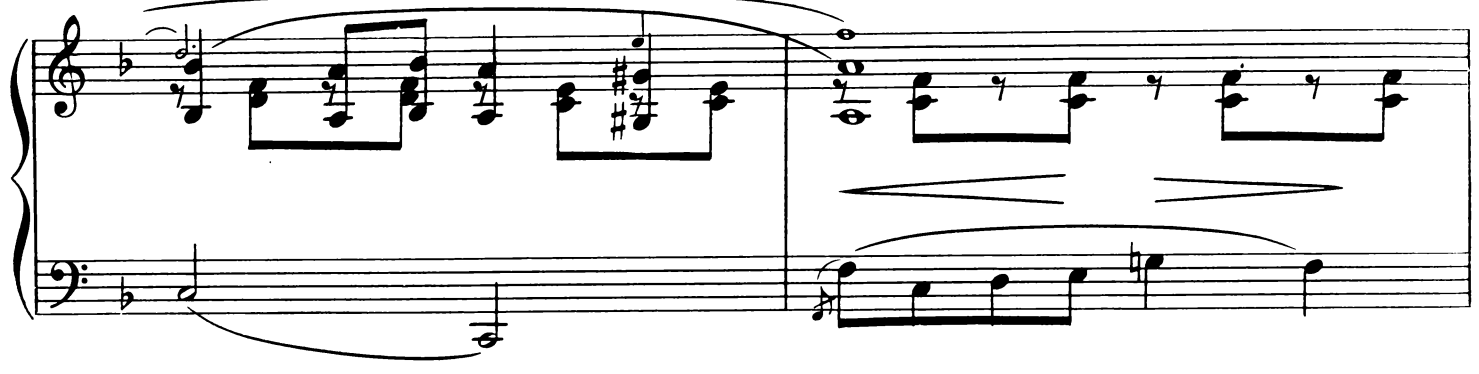
Elsa
me?
Lieb!
And how I'm
Auch ich dacht'
Otto
me
Lieb,
I bring a gift for you.
ähnst Du es lan - ge schon,
ELSA
long - ing to know what that gift may be!
oft, was im - mer mich nur zu Dir trieb.
un poch. rit
un poch. rit
mp
Refrain (very tenderly)
OTTO
I bring a love song, on - ly a love song,
So wie der Son - ne gol - de - ne Strah - len
mp
espressivo
Shy as a day in spring. Try - ing to tell you
ko - send die Er - de grüsst, Hat mich der Lie - be

all that it knows, All that a heart dare not speak, songs may
gött - li - cher Bann— aus mei - nem Traum ganz schüch - tern wach ge -
p ELSA
sing. Born in the moon - light, fed by ca - res - ses
küsst. In mir ist Ju - beln, se - li - ges Jauch - zen,
p
OTTO un poco rall.
Our song should nev - er die. Keep it ca-ressed,dear,
himm - li - scher Sphä - ren - klang. Nun, da Du mein bist,
un poco rall.
Hold it al - ways to your breast,dear, Don't let our love song die!
mag die gan - ze Welt ver - sin - ken, Dir gilt mein Lie - bes - sang!

OTTO (*spoken*) { *"Elsa, some day a great symphony orchestra will play that song. I can close my eyes and dream the*
"Einmal wird dieses Lied von einem grossen Orchester gespielt werden. Im Traum seh' ich es ganz



whole picture. The violins - the cellos."------
deutlich. - Die Geigen - die Cellos."--------



ELSA { *"I will be sitting in a box - very proud of you."*----------
"Und ich in der Loge - und so furchtbar stolz auf Dich!"----

OTTO { *"The world will applaud it, - but it will always be our song - just yours and mine."*
"Alle Welt wird es singen, und doch bleibt es immer unser Lied - nur Deines und meins."

Poco più mosso
mf
OTTO
Born in the moon - light, fed by ca - res - ses,
In mir ist Ju - beln, se - li - ges Jauch - zen,
mf espressivo
Elsa
Keep it ca-ressed, dear,
Nun, da Du mein bist,
Otto
Our song should nev - er die.
himm - li - scher Sphä - ren - klang.
Keep it ca-ressed, dear,
Nun, da Du mein bist,
un poco rall.
allargando
molto rall. e espr.
Fade out
Elsa
Hold it al - ways to your breast dear, Don't let our love song die! —
mag die gan - ze Welt ver - sin - ken, Dir gilt mein Lie - bes - sang! —
allargando
molto rall. e espr.
Otto
Hold it al - ways to your breast dear, Don't let our love song die! —
mag die gan - ze Welt ver - sin - ken, Dir gilt mein Lie - bes - sang! —
allargando
f molto rall. e espr.
pesante

No. 11

"Ja, Ja, Ja!"

("Yes, Yes, Yes!")

Allegretto grazioso
VOICE
Piano
p
mf
p
Wä - scher - mä - del träumt von 'nem
net - ten Freund, Doch kein net - ter Freund s'ernst - haft
meint. Ich kenn' je - de Naht, die ein
Mann an hat, doch was ich hab', nie - mand schaut's

mf Poco più mosso
an. Ach wie komm' ich denn end - lich nur ran
mf
— An 'nem Hemd, wo er drin steckt, der Mann?
Refrain
a tempo
p
Bin ich nicht ein hüb - sches Kind? Sagt es mir ge - schwind!
ALL
f
(Ja, Ja,
p a tempo
scherzando
f L.H.
SOLO
Ja!)
Ist vor mei - nem Kuss Euch bang? Bin ich nicht schön

(ALL)
SOLO
schlank? (Ja, Ja, Ja!) Auch mein In - nen - le - ben braucht sich
nicht zu ver - stek - ken. Will denn end - lich nicht wer ent - dek - ken
All die Rei - ze, die so rei - zend und doch so ver -
kannt? Schiel' ich denn? Bin ich zu klein? Hab' ich krum - me Bein'? (Nein, nein,
(ALL)
L.H.

SOLO
nein!)
Bin doch kei - ne dum - me Gans, Glaubt Ihr nicht, ich kann's?
— Und doch schlaf' al - lein im Jung - fern - bett ich,
Und tag's wasch' ich, bügl' ich, plätt' ich, Was ich lie - ber
1
2
knutsch - te, hätt' ich ei - nen für mich ganz. Bin ich nicht ein ganz.
sf

Finale Part I

No. 12

(Hofner's face has started to become hazy and his voice dies down and becomes more indistinct and disconnected.)

Allegro moderato

HOFNER *"You can't live on romance - young man - study music - forget marriage!*

Piano

mf (Invisible orchestra)

Young man - you are still young - young man - young man - Elsa - Franz!" *(Fade out)*

(Cut to Otto walking down the street, looking straight ahead of him, seeing nothing - he holds the flowers

più f

sticking straight up from his hand, he looks like a mechanical doll - he walks - walks.)

(Fade into black figure playing big trumpet, stopping him in his walk.)

Moderato

deciso

mf

cresc.

sff

(Cut to Gypsy Cafe. This will be down stairs, below the street level in a kind of Rathskeller with dimmed lights and more romantic atmosphere. Cut to Gretl and officer dancing csárdás.)

Allegretto moderato *(Tempo di Csárdás, not fast)*

Girls *ff*

Pret - ty gyp - sy, pret - ty lit - tle gyp - sy

Tenors *ff*

Pret - ty gyp - sy, pret - ty lit - tle gyp - sy

Basses *ff*

ff

(Cut to gypsy band right behind

Girls

Do the csár - dás with me. Pret - ty gyp - sy,

Tenors

Do the csár - dás with me. Pret - ty gyp - sy,

Basses

dancers.)

Girls

pret - ty lit - tle gyp - sy, Do your kiss - es come free?

Tenors

pret - ty lit - tle gyp - sy, Do your kiss - es come free?

Basses

(Cut to Franz and Elsa's table with eight or ten people sitting.)

Girls
f
If you like to whirl a - round, I'll whirl you all the fast - er;
Tenors
p
If you whirl the fast - er,
Basses
p
Girls
Whirl a gyp - sy girl a - round and you will court dis - as - ter.
Tenors
Then you will court dis - as - ter.
Basses

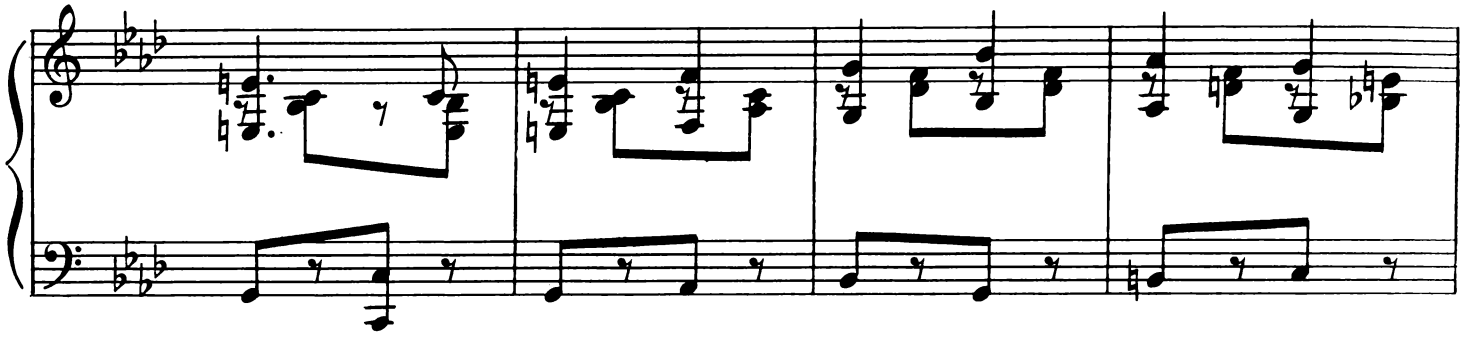
(Cut to Gus and 2-3 more peoples tables.)
Girls
ff
Pret - ty gyp-sy, pret-ty lit-tle gyp - sy, Do the csár-dás with
Tenors
ff
Gyp - sy, gyp - sy Do the csár-dás with
Basses
ff
ff
(Cut back to dancers.)
Girls
me. If you like to whirl a-round, I'll whirl you all the fast - er;
Tenors
me. If you whirl the fast - er,
Basses

(Cut to gypsy band and dancers.)

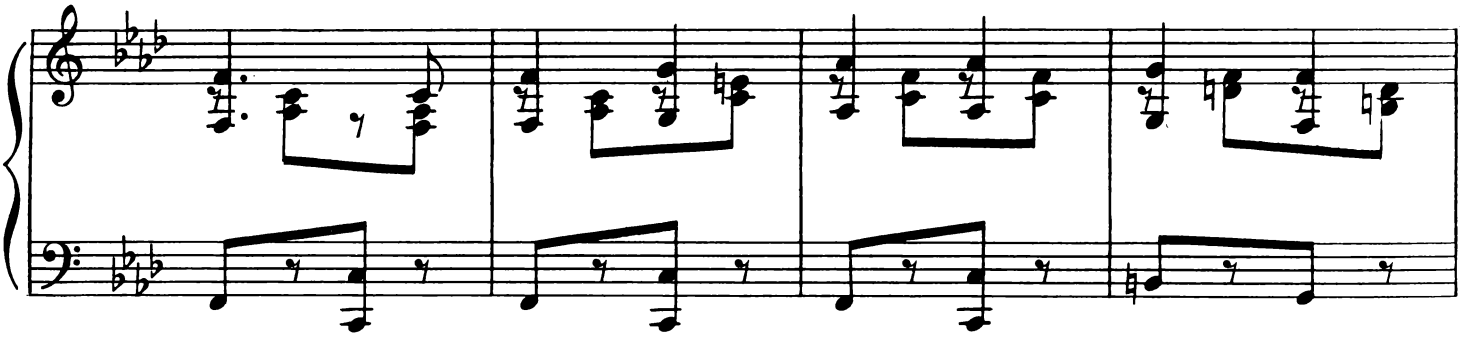
(Cut to two girls and fat old man who is asleep, sitting across the room.)

FIRST GIRL *(spoken) "Isn't that your friend, Franz von Renner?"*

SECOND GIRL *"Yes, what do you think of his*



lady?" FIRST GIRL *"I thought you were his lady."* SECOND GIRL *(shaking her head) "No,*



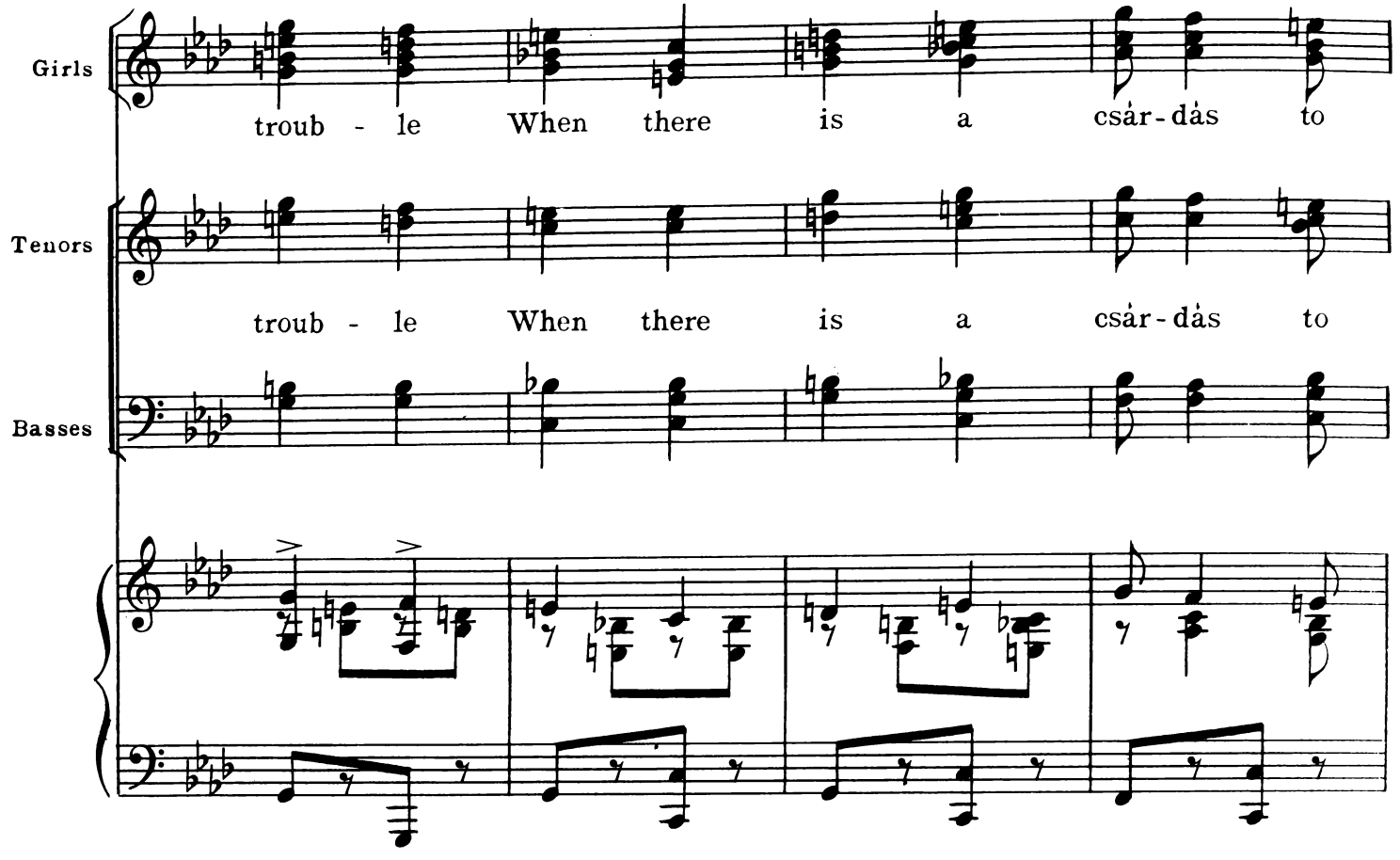
I'm not his lady, I'm his girl. - That's what I'd rather be."

(At repeat of this strain cut to dancers again.)

Girls
Tenors
Basses
f
Play
Mad - ly,
Dance, gyp - sy, dance a csár - dás Mad - ly,
while we dance the csár - dás, Play,
mad - ly, dance the csár - dás, Come and

Girls
— dance the csár - dás, Dance your
Tenors
mad - ly dance the csár - dás, Dance your
Basses
Girls
cares a - way.
p Ah
Tenors
p
cares a - way.
Ah
Basses
p
R. H.
p

Girls
Tenors
Basses
f
How can you have care and
f
How can you have care and
f
Girls
Tenors
Basses


Girls
troub - le When there is a csár - dás to
Tenors
troub - le When there is a csár - dás to
Basses

Girls
dance a - way.
Tenors
dance a - way.
Basses
sf
sf
sf sf

(Big applause after dance. Gretl goes back to Gus' table. - Then cut to Elsa's table.)

OFFICER *(raising his glass, spoken) "We don't know how Franz ever found this beautiful Fräulein Hofner, but we welcome her to our midst." (Cut to street. Music continues. Otto is walking out of street Cafe, as if he'd had a few drinks. Street walker accosts him and he brushes her aside. He walks a little further and comes to the Gypsy Cafe. He lurches up to the commissionaire at the door, who blocks his entrance.)*

Tempo di Marcia marcato

COMMISSIONAIRE *(spoken) "Very sorry, mein Herr, we don't allow gentlemen in here without a lady."*

OTTO *"Oh, don't you? All right, I'll get a lady." (He turns and stumbles on rapidly to catch up to the street walker who has passed him. He makes a courtly bow to her and points to the cafe.)*

(Cut to Gus and Gretl in the cafe.)

Tempo di Valse

GUS *(spoken) "If Elsa's so crazy about Otto, why is she with Franz?"*

GRETL *(seriously) "I can't tell you that, but I know Otto is the man she loves!"*

GUS *"I told him we would be here tonight. - I hope to God he doesn't come."*

GRETL (*interrupting*) *"Look!" (Gretl points to Otto, who is lurching into the room with his painted*

companion.) OTTO (*to girl*) *"There's my friend Gus - the fellow*

who is right about women. Hey Gus!" (Everybody laughs as Otto starts over to Gus's table, trying to walk

straight. He is followed by the girl from the street.) OTTO (*to Gus*) *"Gus I want to tell you, you're right*

about everything. I'm not good enough for her - I'm coming to America with you, Gus. To hell with

the Conservatory of Music. - You were right about love. - All women are alike - all tunes are alike.

p

One's no better than the other - all got the same notes. - Come here, gypsy!"

(As violinist comes over to Otto, Otto sings.)

Not too fast

mf OTTO

As the years roll on, af - ter youth has gone

mf

You will re - mem - ber Vi - en - na.

OTTO *(spoken to Gus)* *"Once there were three friends - remember? Gus - at the Schloss – it is or -*

p

rall.

dered." GUS *(to Otto)* *"It shall be obeyed, Herr Obermeister!"*

a tempo

mf

(Cut to Elsa and Franz) ELSA *(to Franz)* *"Franz - about your talk with father this afternoon."*.....
FRANZ *(expectant and confident of success)* *"Yes - when can I announce our engagement, too all my friends?"*

ELSA *"Well, I wanted to tell you."*....
(her face becomes horrified.)

FRANZ
Why, what's the matter? What is it?" *(He looks in her direction.)*

(Cut to Otto pulling the street walker up.)
OTTO *(to street walker)* *"Stand up Lady!*

Let's drink to the Keeper of the Seal." *(Otto drinks out of the same glass with the girl - with arms locked with her.)*

(Cut to Elsa)

rit

sf

ELSA (*who is horrified at seeing this*) *I was - I was going to say Franz, that I will be very happy to be your wife.*"
FRANZ "*Elsa!*" (*he kisses her hand.*)
MANAGER "*Ladies and gentlemen! The next performance on the program will be a surprise feature!*"
FRANZ "*Yes, ladies and gentlemen, the next performance will be a surprise, even to the manager. I take pleasure in announcing to you all that I've just become betrothed to this lady, Miss Elsa Hofner. I invite you all to a reception in my home.*"
(*Everybody applauds.*)
ONE OFFICER (*rising*) "*A toast to the happy couple!*"
(*Gypsy violinist stands ready behind Franz. All officers standing with their glasses.*)
(*All ladies and gentlemen at Franz's table sing.*)

Allegretto giocoso
I'm with
Girls
Here we are, Here are we! I'm with you and
Tenors
Here we are, Here are we! I'm with you and
Basses
you and
Girls
you're with me, Don't we make a hap - py pair?
Tenors
you're with me, Don't we make a hap - py pair?
Basses

(They all drink. They all start to leave, passing by Franz and Elsa.)

(During this singing Otto lurches over to Franz's table.)

OTTO *(to Franz and Elsa)* *"I wish you both great happiness."* *(Franz and Elsa snub him.)*

Poco meno rubato
FRANZ and ELSA (singing)
mf
Here we are to - geth-er with that moon up in the sky,
mf
OTTO (sings)
I could do with - out that moon, but with-out you, I'd die.
rall.
rall.
(Otto takes violin from gypsy and plays.)
(All the officers and ladies go up to the foot of the staircase and form a picture and Elsa and Franz go on up to the top of the staircase alone.)
Tempo I
(Cymbalom cadenza)
f
(Otto starts to sing the theme song.)
Andante moderato
mf OTTO
Born in the moon - light, fed by ca - res - ses,
mf espr.

poco rall.

Our song should nev - er die. Keep it ca-ressed, dear,

poco rall.

(Elsa stops near the top of the staircase, feels the call of Otto's song and for a moment the fate of the love story hangs in the balance. The decision is made by Hofner, who arrives at this moment and congratulates Franz, kisses Elsa and hustles them toward the carriage.)

allargando molto rit.

Hold it al-ways to your breast, dear, Don't let our love song.....

allargando f molto rit

(At that moment Otto has finished the theme song and cries "Elsa! Elsa!" and starts to rush up stairs. Just in time Hofner turns and almost hypnotically forces Otto backwards down the steps, not touching him, but to the accompaniment of the modern impressionistic music, slowly drones the following dialogue, his back is to us as he walks down the steps and Otto's face is toward us, as he backs away from Hofner.)

Tempo di Marcia marcato

HOFNER *(spoken)* *"Let her go - young man - she is better off with him - young man - you go to America*

f (Invisible orchestra only)

study music - you'll soon forget about romance - young man. - Believe an old man - young man-

that's it - sit down - (Otto sits) Forget her - young man - (Slowly fade out) - young man.

Andante maestoso

mf f ff

End of Part I

Opening Part II

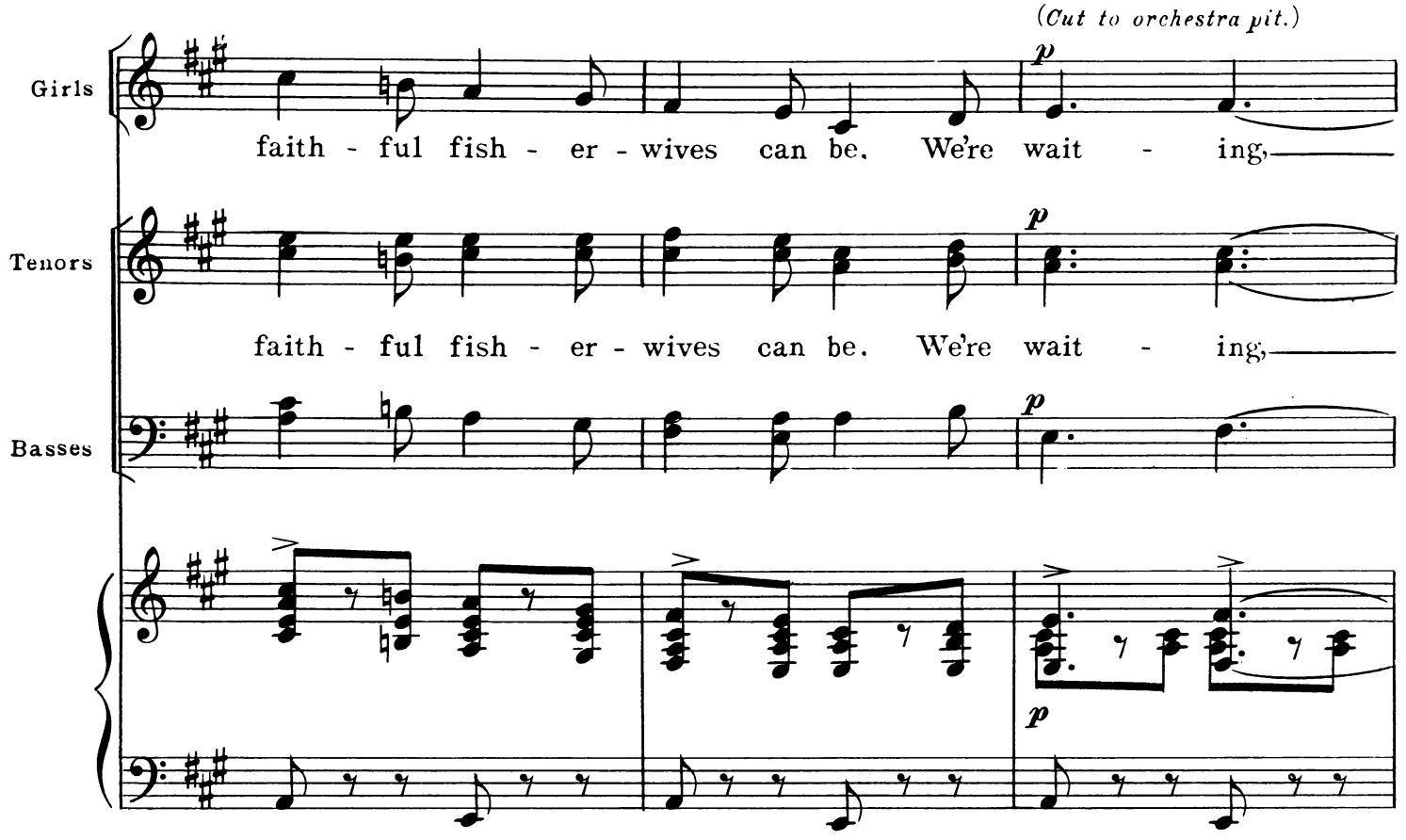
No. 13

(Show title: "Eleven years later = 1890 = New York.")

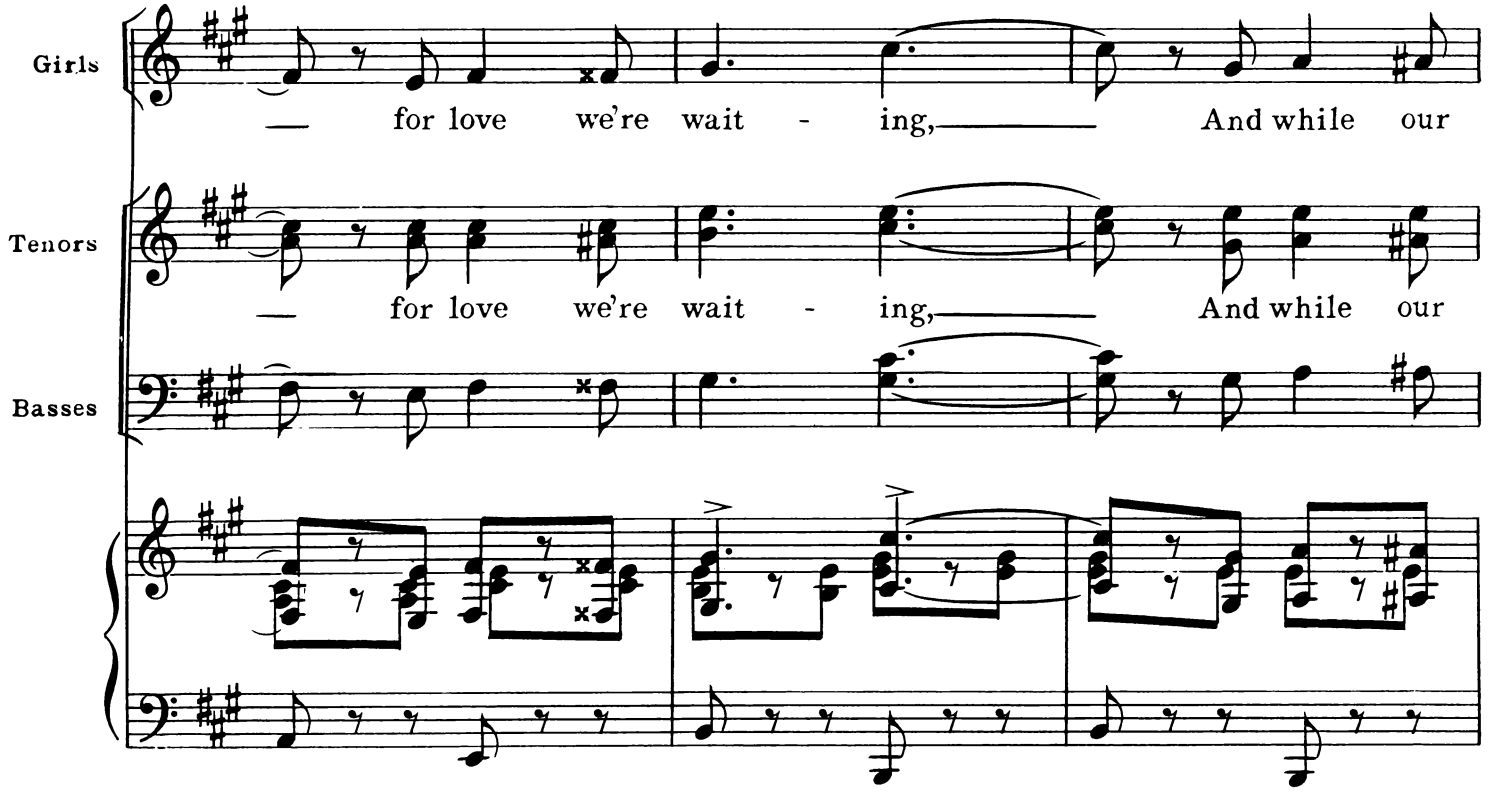
Allegro moderato
Piano
ff (Theatre Orch.)
L.H.
(Cut to sub-title "At a Comic Opera")
(Cut to interior of old time New York theatre. Show audience, show
f deciso
part of orchestra as curtain rises.)
(The stage is set as a fishing village. A big boat is drawn up on shore being used as a house. A huge fishing net is stretched out with all the ladies of the chorus working on it, mending it.)
poco rit.

(Girls and fishermen singing.)

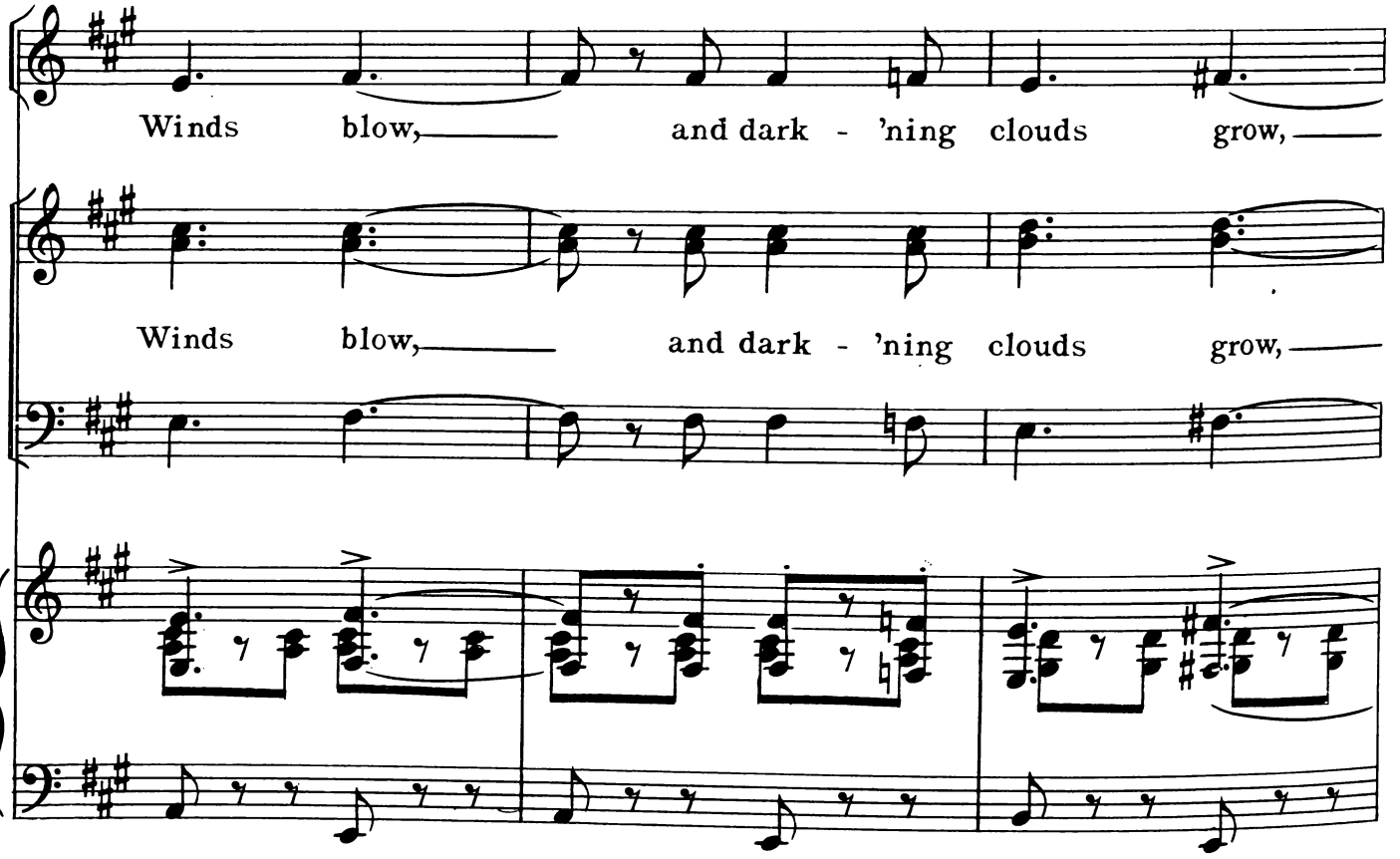
Allegretto giocoso *(lively)*
Girls
Tenors
Basses
f
Wait - ing, We're al - ways wait - ing
f a tempo
— Un - til our men come home from sea to see How


(Cut to orchestra pit.)
Girls
faith - ful fish - er - wives can be. We're wait - ing,
Tenors
faith - ful fish - er - wives can be. We're wait - ing,
Basses
p

LEADER *(spoken) "Hey, second fiddle! What's the matter with you?" (Cut to Otto, playing second fiddle) "Why don't you play what's written there? You ain't a composer, you're a fiddler." (The other second violinist laughs. Otto fiddles furiously.)*



a - way,
We
Girls
men are all a - way at sea, We fret and wor - ry.
Tenors
men are all a - way at sea, We fret and wor - ry.
Basses


Girls
Winds blow, and dark - 'ning clouds grow,
Tenors
Winds blow, and dark - 'ning clouds grow,
Basses

Girls
— But may their sails be strong so they can hur - ry
Tenors
— But may their sails be strong so they can hur - ry
Basses
(Cut back to stage.)
Girls
Back to those who fret and wor - ry. Look, girls! —
Tenors
Back to those who fret and wor - ry. Look, girls!
Basses

Girls
Our men are home now, And there is old Bill
Tenors
Your men are home now, And there is old Bill
Basses
Girls
Jones Hur - ry - ing home now.
Tenors
Jones Hur - ry - ing home now.
Basses
rall.

(All the girls and boys leave their net and get in formation for the arrival of Bill Jones.) *(Bill Jones enters.)*

Meno mosso

GIRLS

p

You've been ship - wrecked, Praise be you're a - live,

Girls

Saved from ship - wreck! Bill's still a - live!

Tenors

Saved from ship - wreck! Bill's still a - live!

Basses

Poco animato

MARY

mp

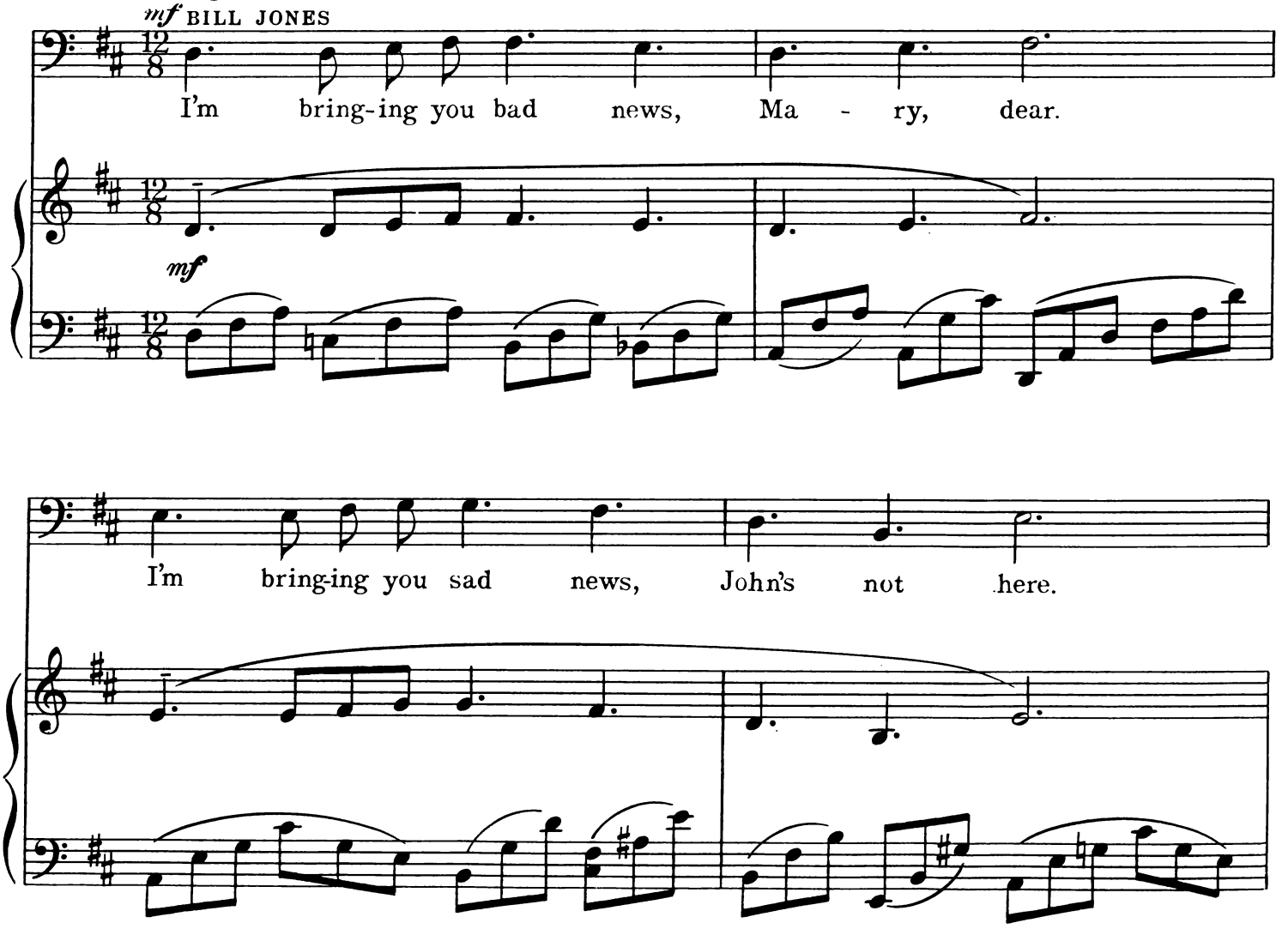
You were wrecked with my John, Did you save him, too?

mp

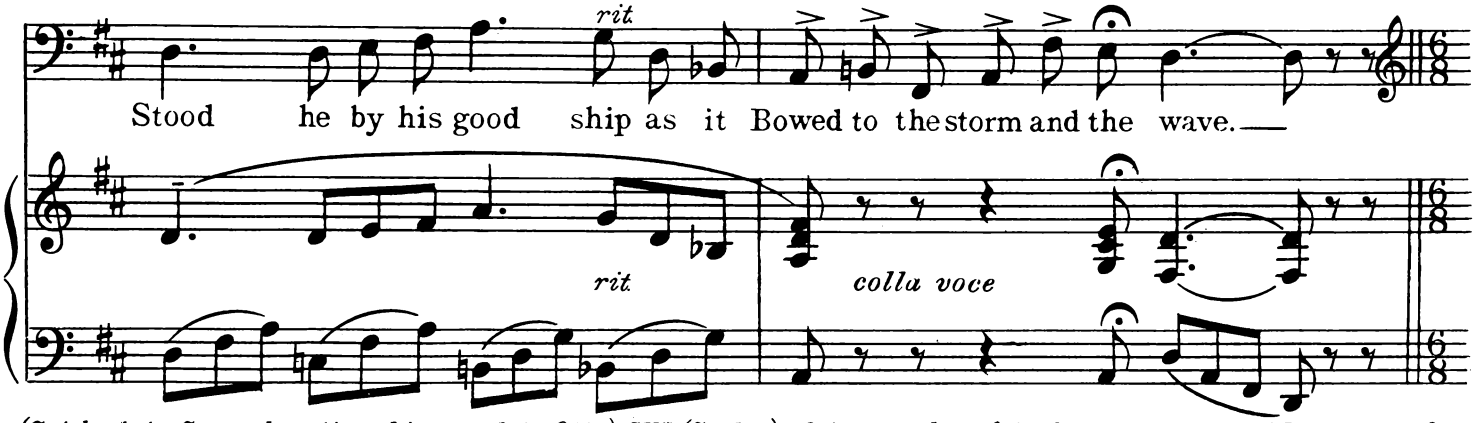
(Cut to first row. Go along line till we reach Gus, who is sitting in a seat where he is near enough to talk to Otto in the pit.) GUS *(spoken, leaning over the rail)* *"Otto, pst, Otto!" (The second violinist nudges Otto. Otto looks at Gus, then turns away and continues to play. Gus continues to talk)* *"Otto, I didn't mean to make you mad when I said what I said the last time I said it."*

(During the foregoing scene, Bill Jones sings the following as a musical background.)

Allegretto moderato

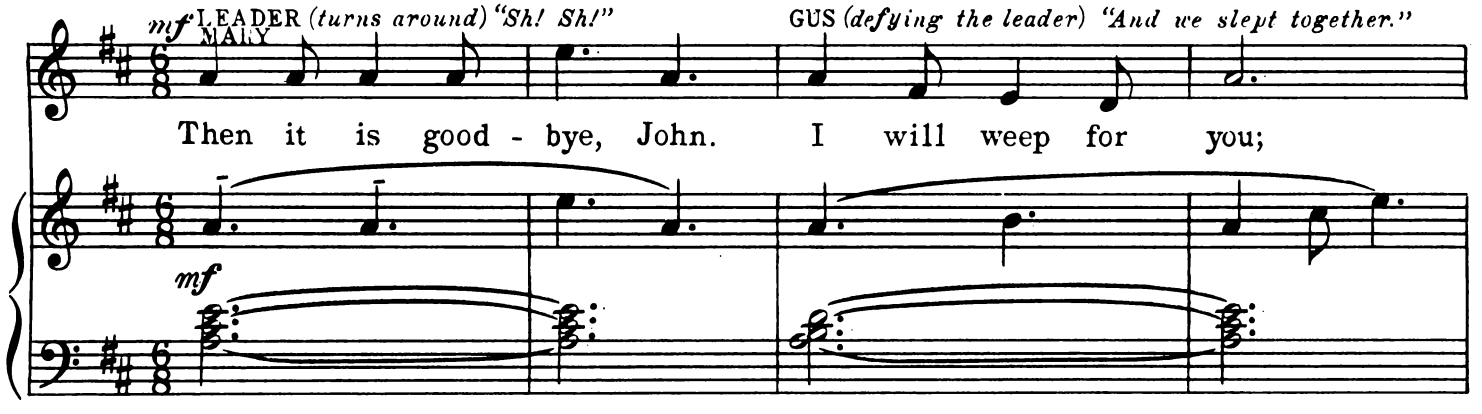


(Cut back to Bill Jones now finishing his song.)



(Cut back to Gus and continue his speech to Otto) GUS *(Spoken) Otto, we've been friends since children. We came together to America ten years ago, before I went in the pickle business." - -*

Poco animato


mf LEADER (turns around) "Sh! Sh!"
MARY
GUS (defying the leader) "And we slept together."
Then it is good - bye, John. I will weep for you;
mf

LEADER "Shut up!"
OTTO "Don't Gus!"...
(Cut back to stage, show them all exiting except Mary.)
You'll be al - ways my John, Till my days are through.

Allegretto moderato
Bill Jones
Down, down by the wa - ters, She'll walk a-lone.
Girls
Down, down by the wa - ters, She'll walk a-lone.
Tenors
Down, down by the wa - ters, She'll walk a-lone.
Basses
Weep, weep for your lov - er, dear, For he will be al-ways your own.
molto rall.
Weep, weep for your lov - er, dear, For he will be al-ways your own.
molto rall.
Weep, weep for your lov - er, dear, For he will be al-ways your own.
molto rall.
molto rall.
molto rall.
(Fade out)

No. 14

EMMA *"You're wasting your time. - You can't write music. - If you could - you would have done something by now."*

(Otto shuffles to the piano in his carpet slippers. Before seating himself at the piano, he opens the window. An "L" car is just going by; we hear the rattle and din of it as it passes quite close to the window, which is on the third floor and about parallel to it. Otto starts to play notes on the piano and writes them down on paper.)

(All Otto's playing is done by invisible piano.)

OTTO *(with one finger playing)*

EMMA *"You go to Gus tomorrow and tell him you'll take the job."*

OTTO *(playing)*

EMMA *(continued) "He said he'd start you at thirty dollars a week, it's nearly twice what you're getting now."*

OTTO *(plays on the piano.)*

EMMA *(yells) "Otto, do you hear me?" (Her shouts wake the child who is sleeping in the same room with her. You hear him cry. The boy is about five years old.)*

EMMA *(continues) "Now, you see - you woke Otto up with that banging on the piano."*
EMMA *(to child) "That's right, Otto - go out and tell him to stop making those horrible sounds that he calls music."*
(The little boy appears in the door way in flannel night suit, the kind that comes over the feet.)
(Otto sees him, stops playing, turns towards him and holds out his arms. The child runs to him.)

OTTO *"Did we wake you up, Otto? That's too bad, old fellow. I guess we'll stop all this and let you go to sleep!"*
CHILD *"I want you to play some music."*
OTTO *"All right."* *(He sits the little boy beside him and starts to play. He reads from the symphony he is working on.)*
(Otto starts playing.)

Molto appassionato

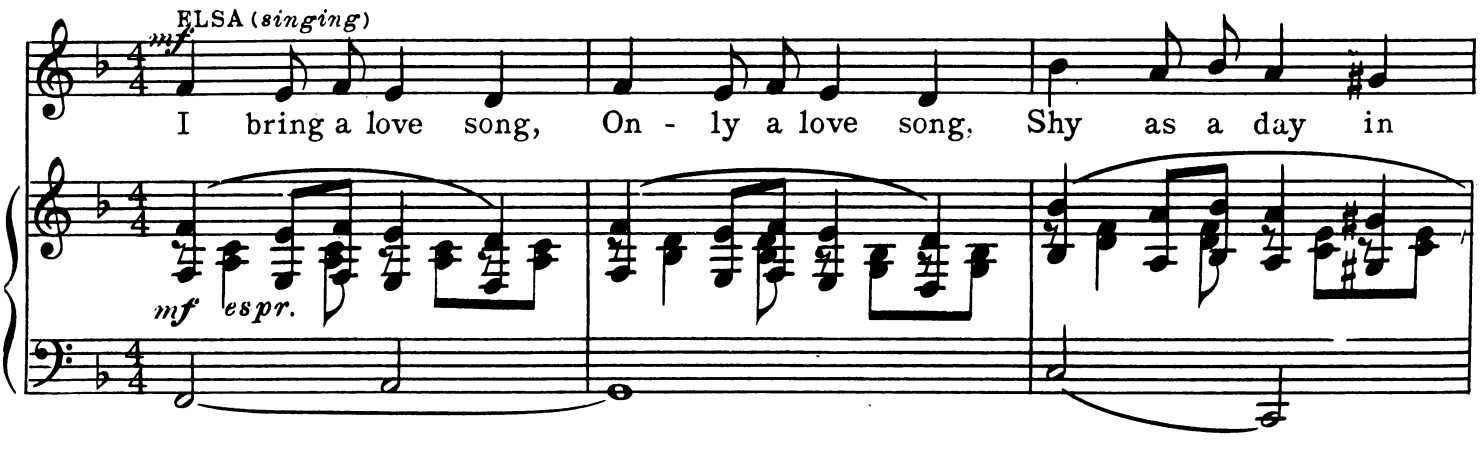
EMMA *"Stop filling that childs head with music. I don't want him to be like his father - I want*

him to grow up and be a business man. - Why don't you answer me?"

(As Otto gazes and dreams, we see Elsa come into the room. Fade the room out gradually for a brief flash of Elsa singing the song. After seeing her we fade back into the room again, Otto still as he was.)

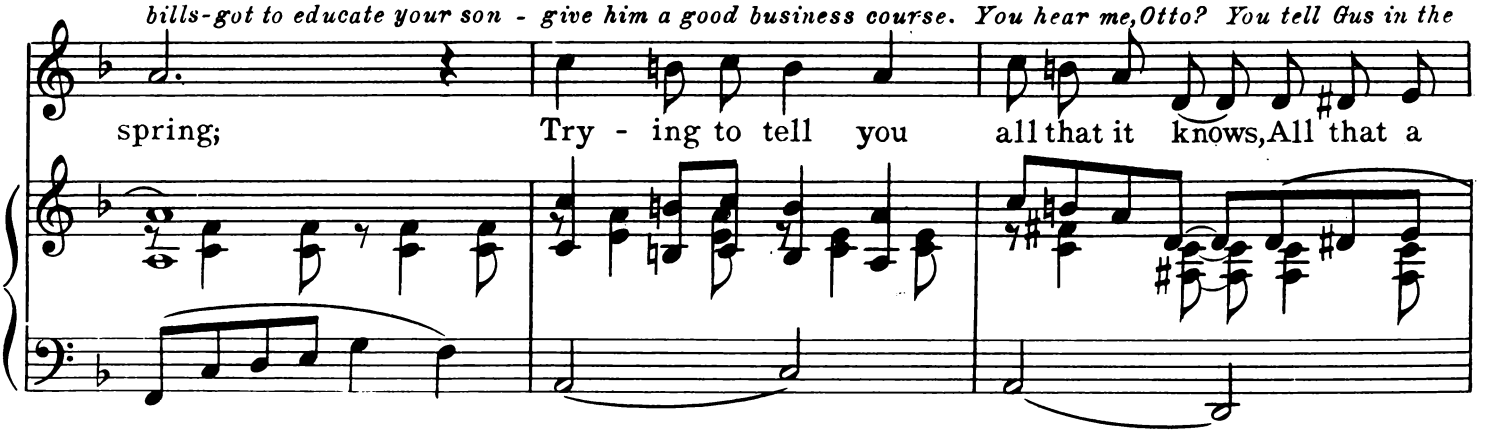
Andantino

ELSA *(singing)*



(Meanwhile through her song we hear the following speeches from Emma.)

EMMA *"It's all very fine to write beautiful music, but you've got to think of the rent and the butcher bills - got to educate your son - give him a good business course. You hear me, Otto? You tell Gus in the*



morning that you're going into the pickle business, so you can support your wife and child. Nobody wants
heart dare not speak, songs may sing. Born in the moon - light,
p
p
to listen to that kind of music - people will always eat pickles. That music ain't no good - it ain't popular. - Otto! - Are you listening?"
fed by ca-ress - es, Our song should nev - er die.

Elsa's voice is drowned out by the elevated railway and Emma saying: "You go to Gus in the morning and tell him you're going in the pickle business with him."

(Otto stops playing and turns to the child, takes him over on his lap and hugs him and buries his face in the child's hair. Fade out on this picture, as if it were a symbol of the defeat of Otto's dreams.)

"I'm Lonely"

No. 15

(Cut to stage. They are repeating the same performance as the other night. Bill Jones is singing his solo.)

Moderato con moto
mf BILL JONES
VOICE
I'm bring-ing you bad news, Ma - ry, dear.
Piano
mf
I'm bring-ing you sad news, John's not here.
John died like a he - ro, strong and brave,
rit
rall.
Stood he by his good ship as it Bowed to the storm and the wave.
rit
colla voce

(As Mary starts her solo, cut to the Ambassador's suite coming into the boxes. Among them is Baron Franz von Renner and his Baroness, Elsa. She is now a very beautiful woman of 30, standing out in her attractiveness against the other women of the party.)

Poco animato

mp MARY

Then it is good - bye, John. I will weep for you;

mp

rall. *molto rall.*

(You are still showing the Ambassador's suite entering the box.)

You'll be al - ways my John, Till my days are through.

rall. *molto rall.*

(They all exit as in No. 15.)

Tempo I

Bill Jones *f*

Down, down by the wa - ters She'll walk a - lone.

Girls *f*

Down, down by the wa - ters She'll walk a - lone.

Tenors *f*

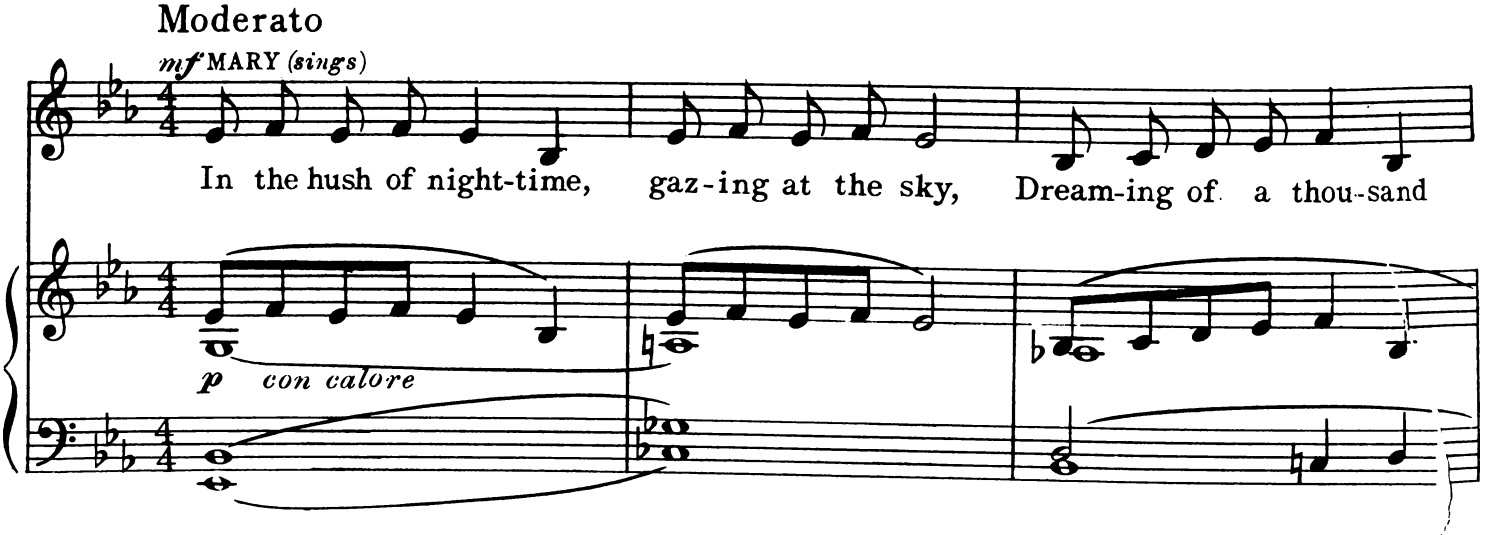
Down, down by the wa - ters She'll walk a - lone.

Basses *f*

f

molto rall.
(All off.)
Bill Jones
Weep, weep for your lov - er, dear, For he will be always your own.
Girls
Weep, weep for your lov - er, dear, For he will be always your own.
Tenors
Weep, weep for your lov - er, dear, For he will be always your own.
Basses

(Cut back to stage, Mary is alone by this time and starts verse of "I'm Lonely," the same as the night before.)



(Cut to Elsa in the box, who begins to pick out Otto in the orchestra pit and wondering if it really can be he.)

things, Lost in mag - ic si - lence,

My ro - mance and I Flew a - way on gold - en

wings. *mp* Gone are all those nights he

COUNT VON RATZ *(who is sitting next to Elsa, spoken)* "Nice looking girl."

spent with me, *p* But their fad - ed mem - 'ry clings.—

p *poco allarg.*

ELSA *"Yes, Count von Ratz."* *(Her eyes are on Otto.)*

COUNT *"Pretty music."*

ELSA *"Yes, excellency."*

(Cut to Otto and 1st violinist, who speaks to him as he plays.)

FIRST VIOLINIST *(spoken)* *"The Austrian Ambassador's suite - up in the boxes - I saw in tonight's papers they were coming here."*

(Otto looks up. He sees Elsa, stops playing. Elsa sees him. Their eyes leap across the distance, which separates them.)

CONDUCTOR *"Why aren't you playing, Stirner?"*

(Otto starts to play mechanically.)

(Cut to singer who starts refrain of "I'm Lonely" which we are hearing for the first time. She only got as far as the first verse last night when we cut. She sings the lament to her lover and the words apply to the case of Elsa and Otto and brings out their poignant heartbreak, as they see each other for the first time in ten years and realize all they've lost.)

(Cut to Mary as she begins to sing the refrain.)

Refrain

p MARY

When I hear the night wind sigh - ing, I'm lone - ly, So

lone - ly. Is it for the moon I'm cry - ing? I'm lone - ly, So

(Cut to Elsa, whose eyes are shining with tears.)

lone - ly. Is it for a kiss for - got - ten, the night wind is

R.H.

sigh - ing? Is it for a kiss re - mem-bered, my poor heart is

R.H.

(Cut to Otto who also has tears in his eyes, but he must play on.)

mf poco rit

cry - ing? Is it for the man I want in my arms—

mf poco rit

COUNT *(spoken) "Beautiful song, Baroness."* ELSA *"Yes, Excellency, it was a very sad song."*

Here in the moon-light? If he is - n't here what

FRANZ *(spoken, as the applause continues)* *"I must go to a diplomatic conference!"* *(To Count)* *"You know, Excellency, the*

one you told me to go to." *(The Count nods and the two men exchange understanding smiles. Franz continues to Elsa)*

(Cut to Mary on stage, finishing her song.)

"You'll get along all right without me? Don't worry if I'm a little late. Good night, Elsa!"

ELSA *"Good night!"* *(Franz starts back to other box and exits.)*

(Cut to boxes and show everyone applauding except Elsa, who looks down at Otto.)

(Fade out)

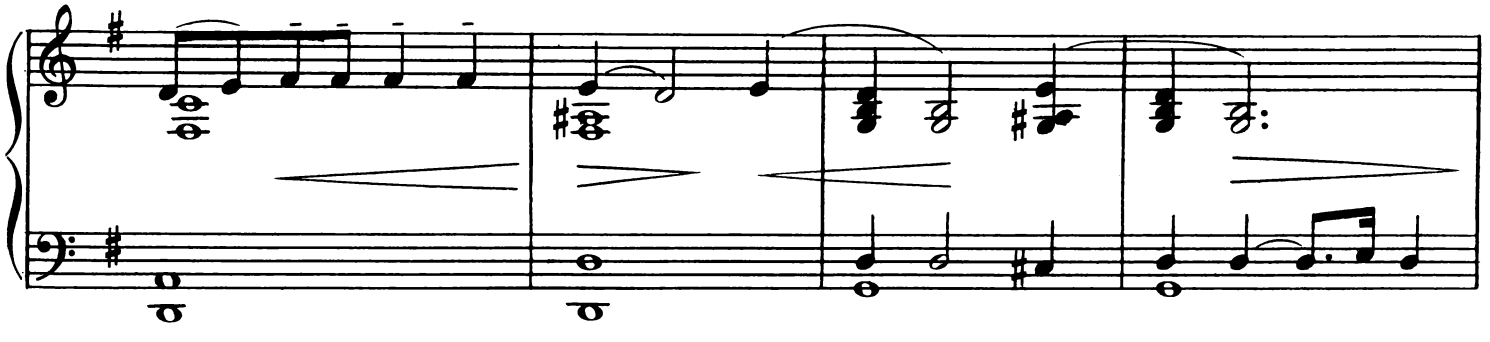
Reprise of "I'm Lonely"

No. 16

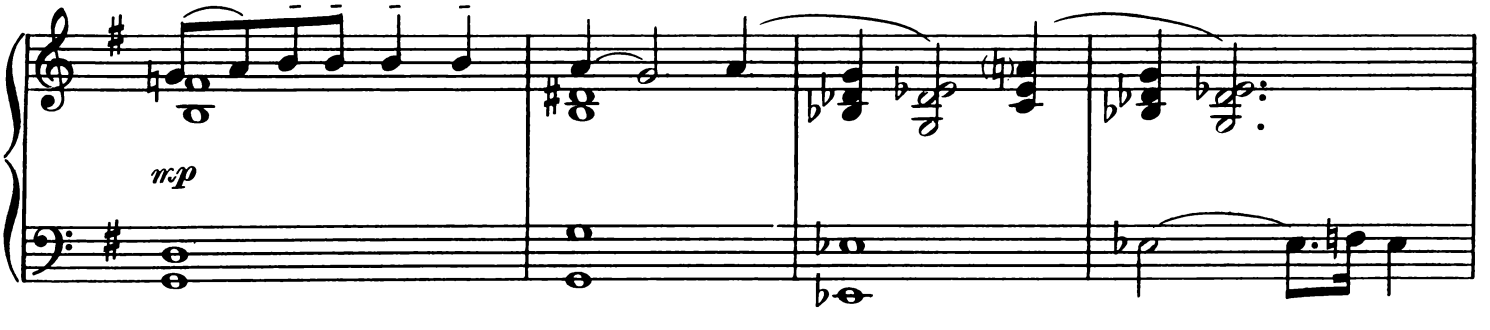
Moderato espressivo

Piano

mf

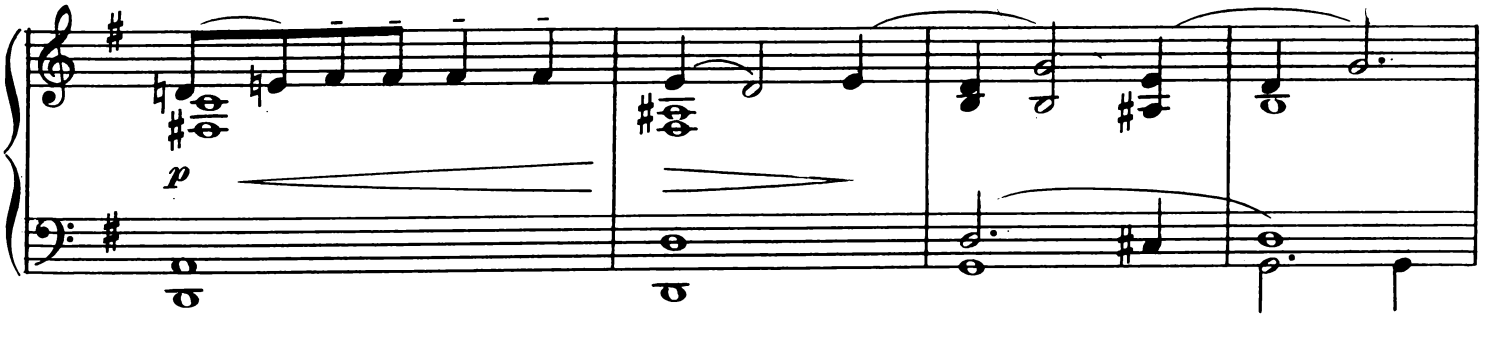


mp



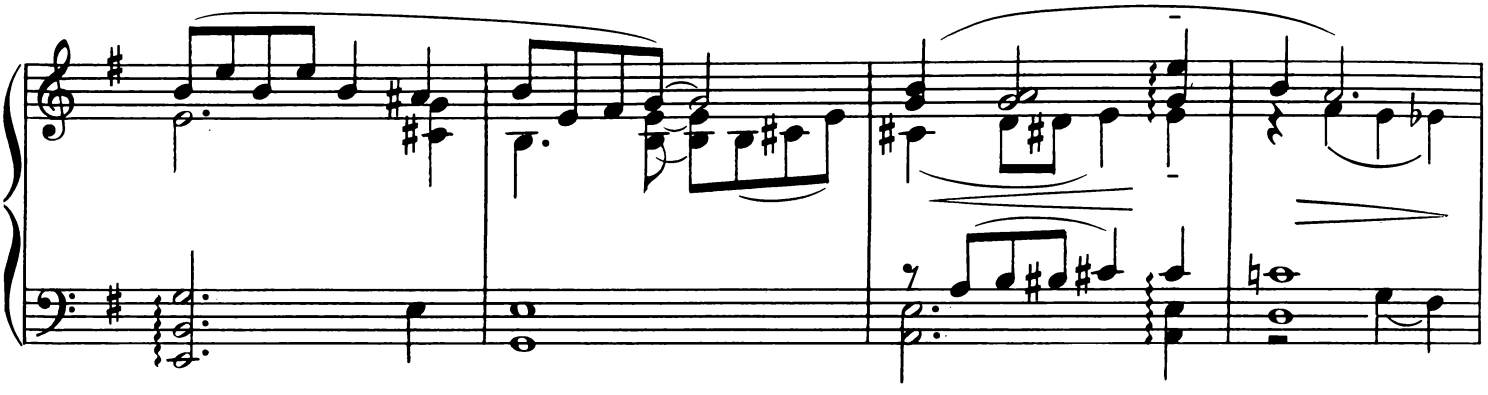
(Cut to inside of stage door. Otto, with violin case is going into the theatre. Inside the vestibule he stops before the pigeonhole

p

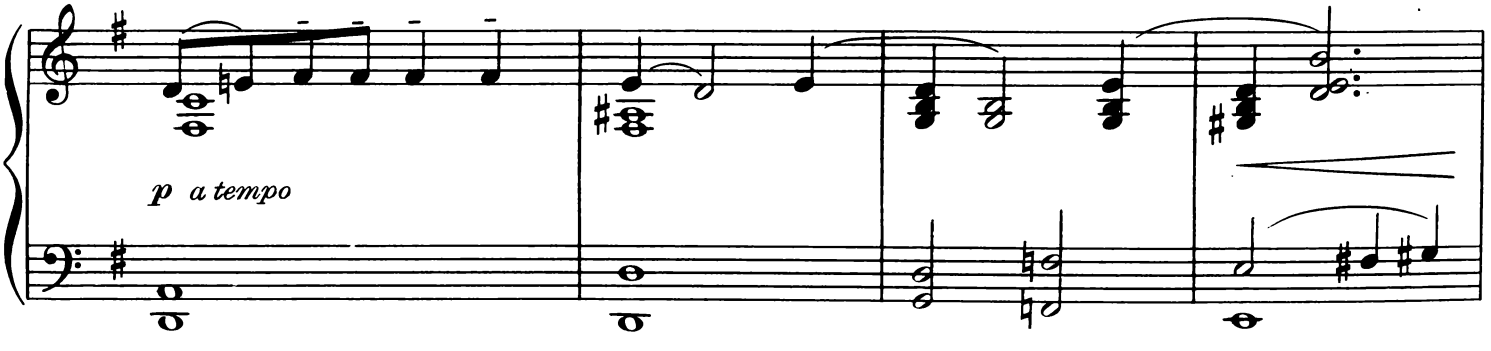


where letters are left. He opens a note that reads: "Good-bye - my dear - I love you!")

(It is not signed. He puts it in his pocket and walks past a lot of girls and stage hands as if he didn't know they were alive,



the tears glistening in his eyes.)



Opening "Vienna 1930"

No. 17

(This number follows No. 18. As we hear the same song played in fox trot by a modern jazz band we have the caption:)

Tempo di Fox trot

Piano

f

(Then show grill room of Hotel Bristol, Vienna, 5 o'clock tea dance in progress.)

sf

(Just as the dance finishes show jazz band on platform eight or ten pieces, microphone in front and let a broadcasting announcer say the following:)

ANNOUNCER *"The next number is an old Folk Song, entitled "Here We Are" played by the Neues Bristol Orchestra. This is Telefunken Station, Wien broadcasting."*

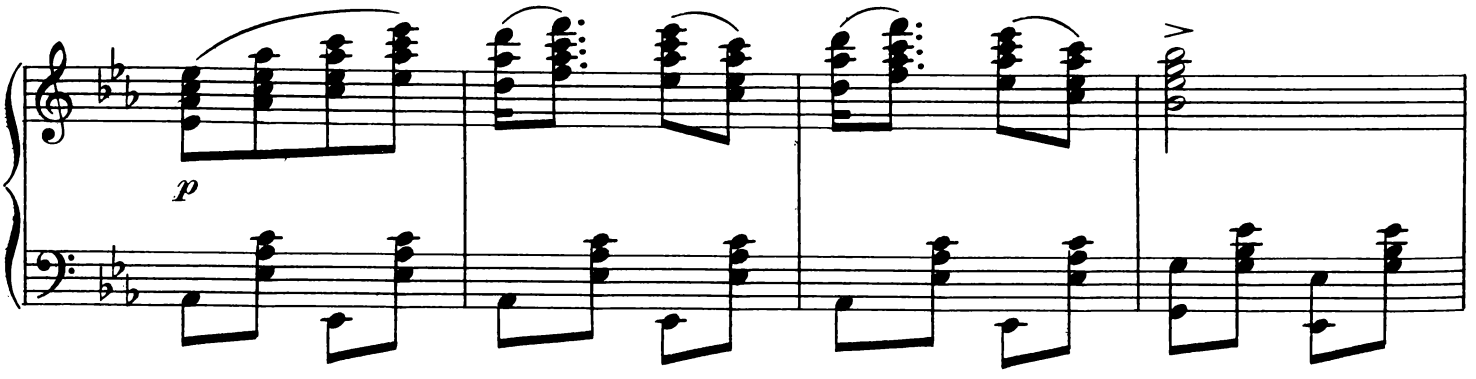
(As the jazz band starts playing, show Barbara and Larry dancing a Fox trot in between many other couples. Larry,

who is 21 years old, looks like his grandfather, only he is dressed as any smart young American would be of today.

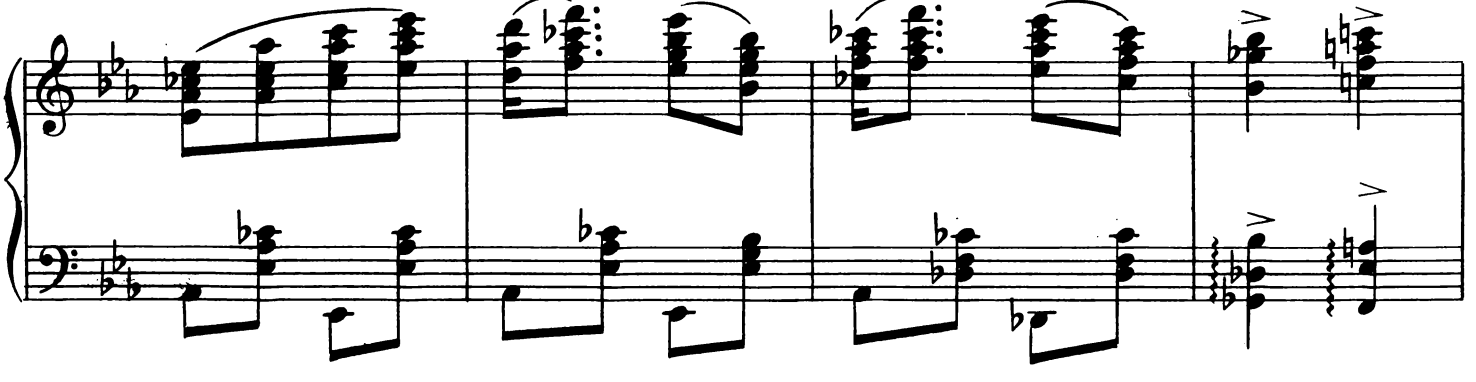
Barbara is very pretty, dark, vivacious and Viennese.)

(Cut to Elsa now 70 years old, in a wheel-chair, in her palace in the sitting room, listening to the broadcasting of the afternoon concert, beating time with her finger to the old tune, which recalls tender memories to her. The room in which Elsa is, still shows traces of a beautifully appointed room. On the walls we see squares of lighter color than the rest, evidently portraits once hung there. The whole appearance of the house is one of splendor 20 years ago,

now sadly in need of repair. There is a gilt and brocade divan on which the brocade is nearly worn through. Elsa holds herself with poise obtained by living as an aristocrat through the better part of her life. She is clad in an afternoon dress of the vintage of 1914. The lace on it is priceless, but the fashion and cut have long been outmoded.



(Cut back to Barbara and Larry, dancing.)



BARBARA *(spoken) "Otto, I'll be late, grandmother is expecting me."*
LARRY *"Just one more dance, please."*
(Cut back to Elsa - Butler enters.)

BUTLER *"Herr Eckhardt is calling, Frau Baronin!"*
ELSA *"Show him in." (She closes the radio, shuts off music.)*

Poem Symphonic

No. 18

1. (Interior opera house, 1929. Stage. Orchestra.

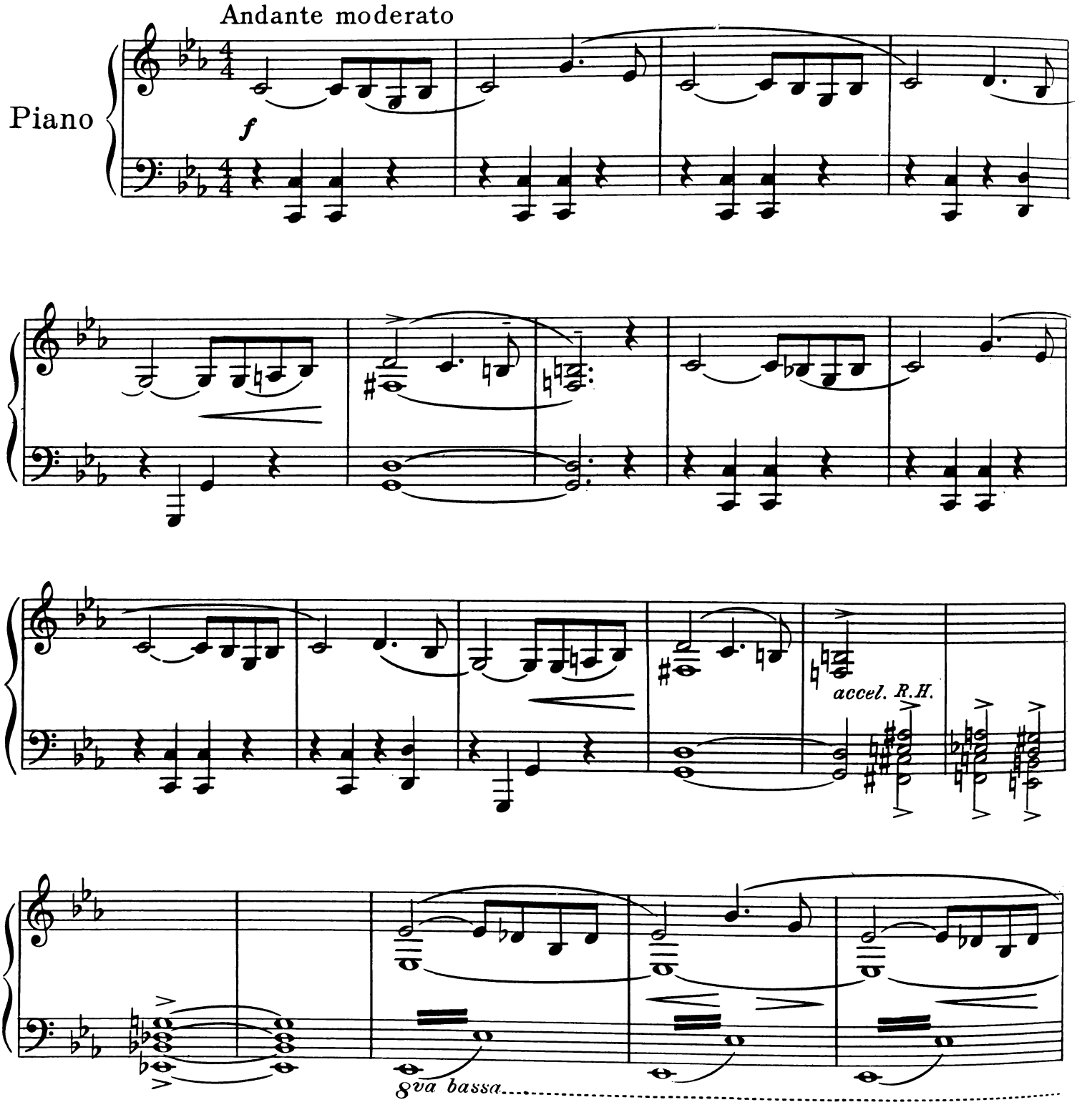
Musicians are just taking their places and are tuning up. Have a long shot of the opera house showing it full of people. Cut back to stage, showing conductor making his way to conductor's stand.

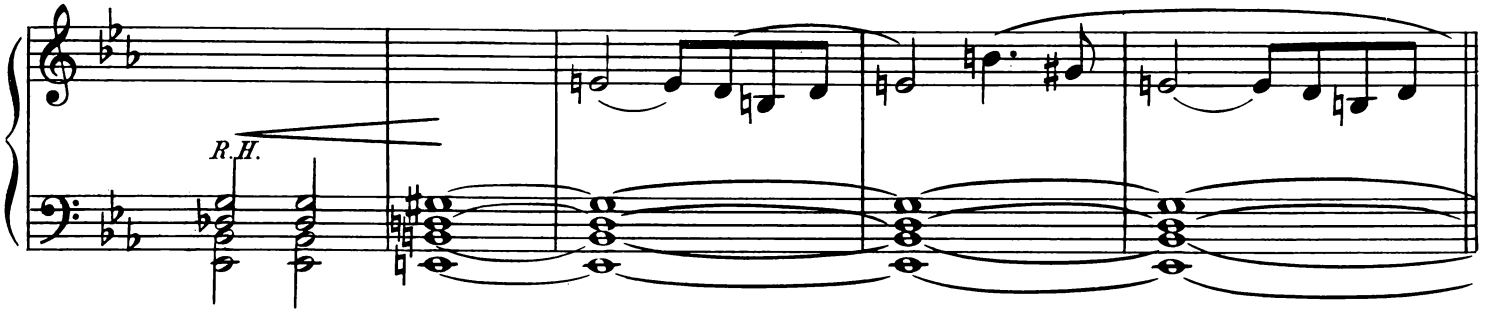
Show audience applauding as the conductor appears.

Cut to stage and show conductor lifting his baton.

The Symphony has begun.

Show orchestra playing first 29 bars.)





2. (Cut to man in box speaking to lady. The man consulting his program.)
MAN *"Balmeister starts us off with a new piece at this concert. The Americans have invaded Vienna and even come into our own music."*

3. (Cut to orchestra playing the next 8 bars.)

4. (Interior hall to mezzanine box. Cut to outside of the mezzanine box. Elsa is just being wheeled into the box by Barbara.)

ELSA *(spoken) "I told you I didn't want to come, it is hot and stuffy in here."*

BARBARA *(stopping chair and ready to turn into box) "You don't have to stay long, grandmother. Larry's piece is being played now. We are late."*

(Barbara wheels her right through the ante-room of the box and into the box right up to the ballustrade.)

ELSA *(spoken) "I cannot stand this modern music."*

5. (Cut to different boxes with the Viennese dressed at their best. Try to show in the different boxes parties of the nouveau-riche. The men fat and gross, the women over-dressed and over-jeweled.)

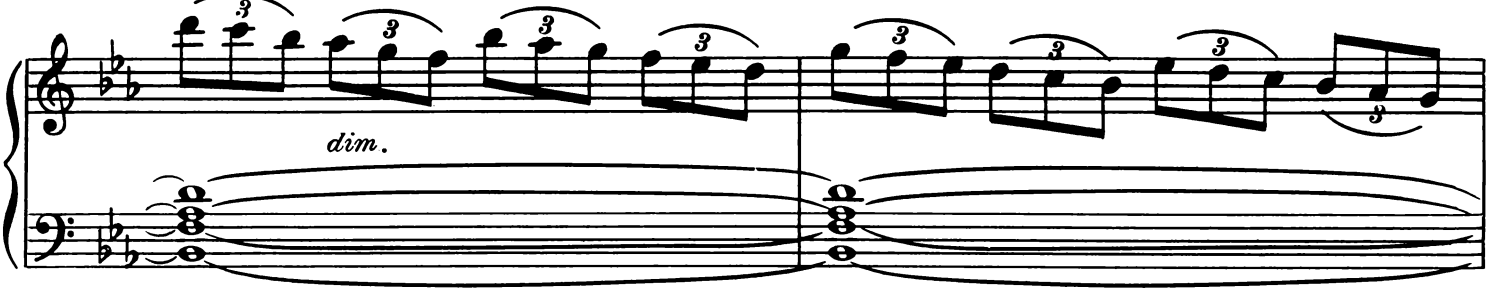
6. (The other boxes of dowagers and gentlemen evidently once of the court circle. Their evening dress of the 1914 period. The women in their done over court dresses.)

7. (Cut to the gallery. The real music lovers. Students, boyish bobbed masculine looking women, and old people who have been coming to the concert hall for years.)

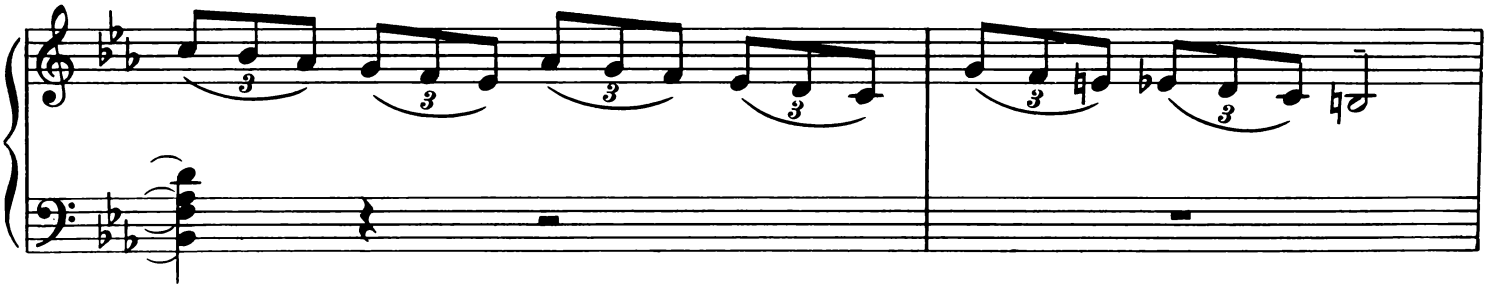
8. (Cut to orchestra.)

9.(*Cut to Elsa in her box. She looks impatiently at Barbara and starts to toss from*

side to side in her wheel chair.) BARBARA *(spoken)* *"Please, Grossmutter, please*



be patient."

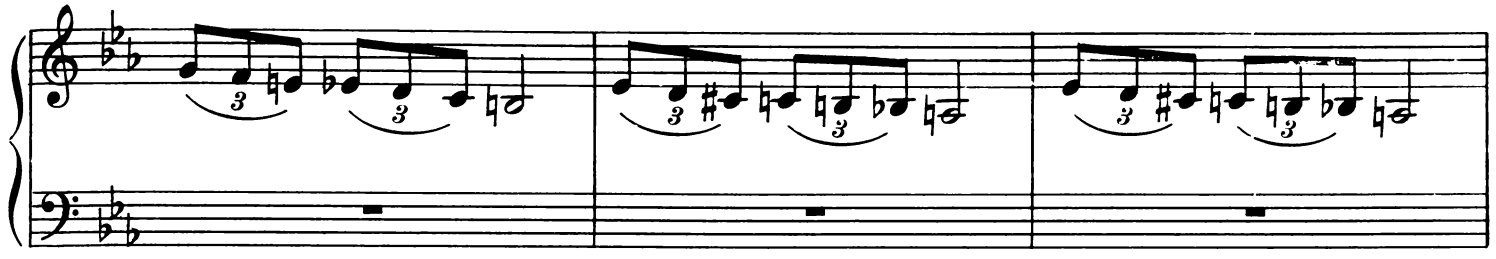


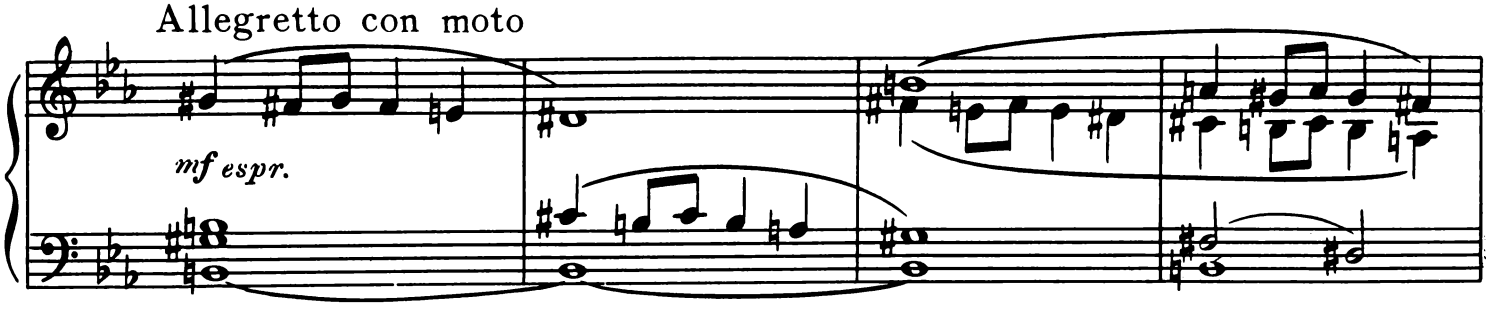
10.(Cut to another box across the auditorium. In it there is a young man,leaning over the rail listening to his music being played the first time in public. He looks worried and is keeping his eyes on the audience rather than on the stage. There is an old man next to him. A stout old man with a very bald head. It is Gustave Sascher,now nearer 80 than 70. He leans over and pats Larry on the back.)

GUS *(spoken) "Don't fall over the rail, Larry."*

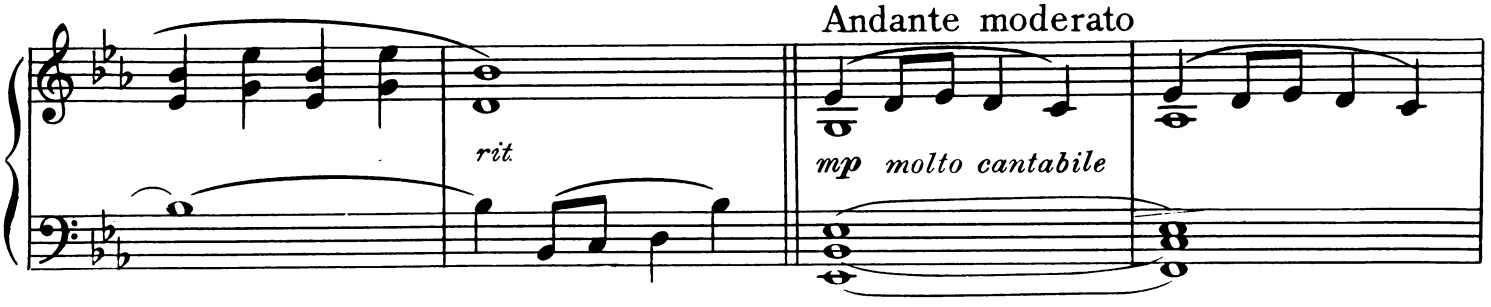
LARRY *"I won't, uncle Gus! - How do you like it so far?"*

GUS *"The music? I don't understand it, but I guess it's wonderful."*





11.(Cut back to orchestra.)

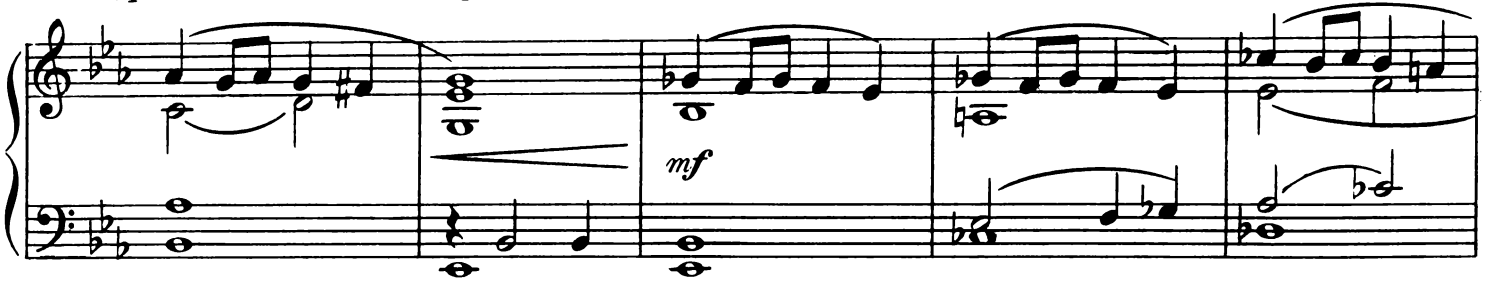


12. (Cut to Elsa in her box. She stiffens and gets erect in her wheel chair as she hears the love motif faintly appearing in the orchestra at this moment. She listens.)

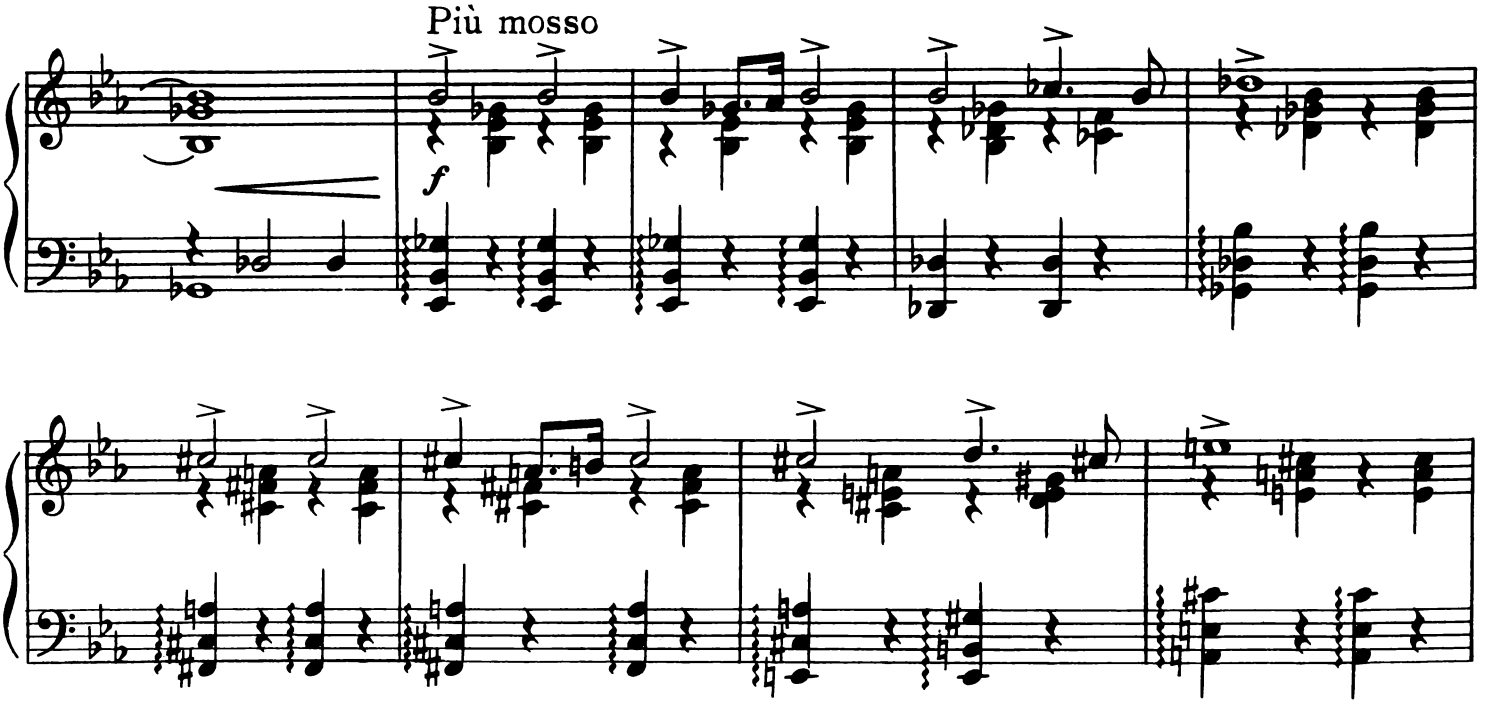
BARBARA *(spoken) "What is it, Grossmutter?"*

(As orchestra strays away from the love theme, she relaxes and as if coming out of a dream, says -)

ELSA *(spoken) "Oh, nothing, nothing - - wheel me out I cannot stand it any longer."*



13. (Cut to orchestra)



14. (Cut to Elsa's box. Barbara is just wheeling Elsa from the box through the door into the ante-room of the box.)
BARBARA *(spoken to Elsa) "I think you are mean. Won't you stay and listen to the finish, Grossmutter, please?"*
ELSA *"A lot of tin-pan. How Balmeister could ever consent to play it. This isn't music. They don't know what music is now-a-days."*
(By this time they just arrive in the ante-room.)

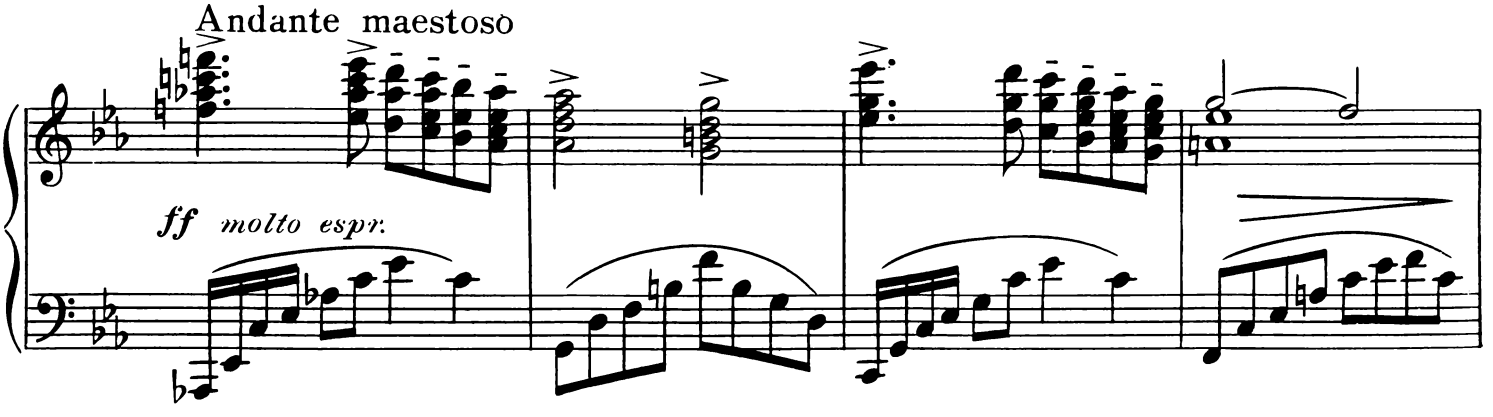
15. (Cut to Larry's and Gus' box.)

LARRY *(spoken) "Look, she won't stay to hear it!"*

GUS *"Who?"*

LARRY *"Barbara's grandmother."*

GUS *"Women get crabby when they get old. Don't worry about it."*



18. (Cut to Elsa and Barbara in ante-room of box.)

ELSA *(spoken) "Barbara, let's go. I'm tired."*

(Just then the orchestra slips into the refrain of the major theme. It is the refrain Otto wrote to Elsa, 50 years before. Elsa listens a moment, then to Barbara -)

ELSA *(spoken) "Stop!"*

(Then she listens further. The same sweet melody which has meant so much to her goes on bridging the gap of 50 years and bringing her whole past life before her. She tries to get up, then sinks back into her chair. Barbara turns the chair around so that it once again faces the box and she leans over the chair.)

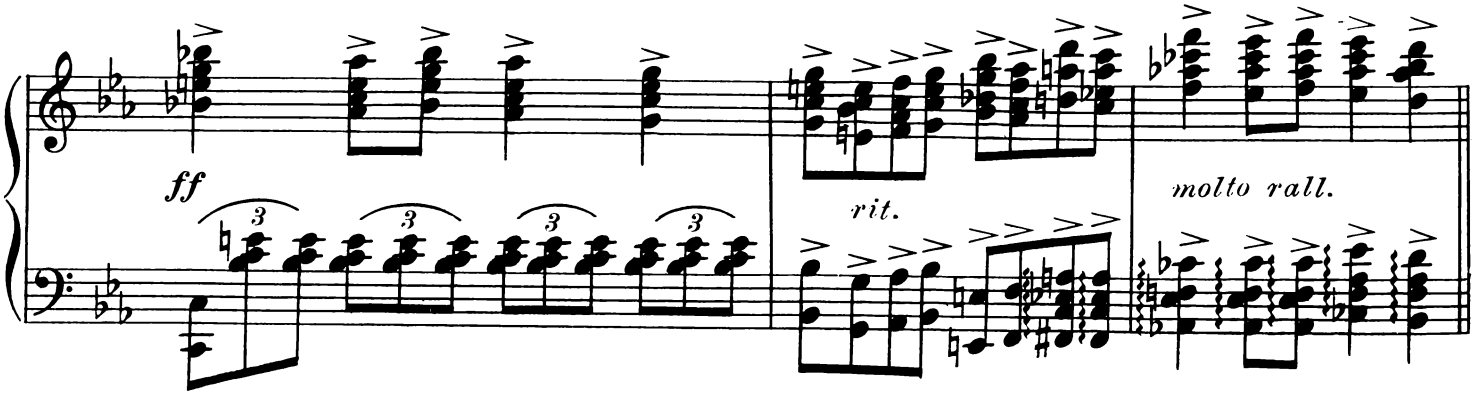
19. BARBARA *(spoken) "What is it, Grossmutter?"*

(Elsa slowly rises and walks into the box like one in a hypnotic trance and stands up against the ballustrade. Barbara rushing to her side.)

20. (Barbara rushes to Elsa's side as though trying to support her.)

21. (Elsa in her old cracked voice starts to sing the finish of the song of which only she knows the lyric. And then the same inspiration which gave her strength to walk, brings out her voice louder.)

(Note by composer = It is not necessary to have Elsa's voice dominate the symphony as long as we see her mouth move in synchronization with the orchestra.)



22.(Cut to orchestra.)

Allegro vivace

ff

ff

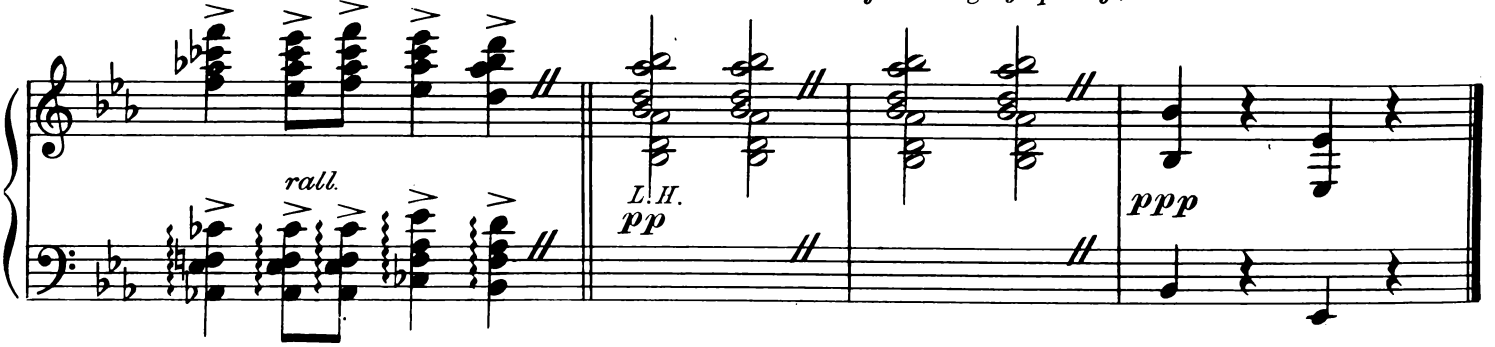
23.(Cut to Elsa standing at ballustrade.)

rall.

25.(Cut to orchestra.)

26. (Cut to Elsa looking at the ceiling. She doesn't know or seem conscious of any people around her. She keeps on looking at the ceiling and there appears the shadow of Otto's head, or so perhaps she imagines.)

27. (Cut to orchestra finishing symphony.)



(The piece is over. It is a tremendous hit. Larry is brought out by Balmeister for a bow.)

Finale Ultimo

No. 19

(Cut to bench, Larry and Gus are just helping Elsa to sit down on the bench.)

Music starts.

ELSA *(spoken) "That's right" (she looks around) "right here, it was - right here - (she takes a deep breath)- ah - (she smiles happily.)*

BARBARA *"Grossmutter, it isn't so warm here - there's quite a breeze."*

Tempo di Valse molto lento *(very slow)*

ELSA *"Are you afraid the old woman might catch cold? - And maybe die - die?" (and she laughs)*

"I found out something today - - We don't die - Gus - when did Otto fall asleep in your arms?"

GUS *"Twelve years ago."*

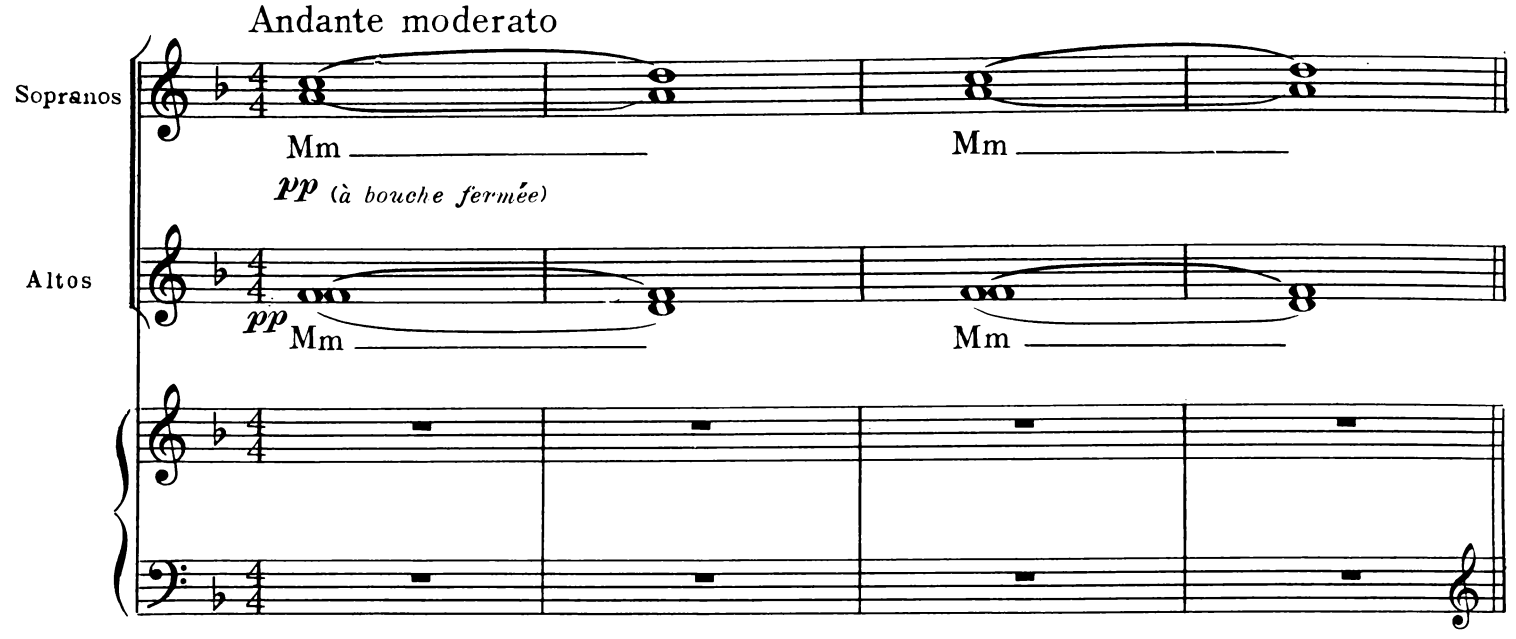
ELSA *"But he didn't die, Gus, - He didn't die." (She points to Larry.) "There - there he is!- That's Otto, and - - she points to Barbara) that's me.- - Just the same, Gus - - two lovers - - Larry and Barbara - - Otto and Elsa.- - We all live on, all part of one thing - - beauty - - beauty becoming more beautiful as the years go on."- -*

BARBARA *"Don't you think you'd better come home, darling?*

ELSA *"Let me stay a little while - - alone!"*

GUS *(nodding understandingly to Barbara)* *"She wants to be by herself"* - - *(to Elsa)* *"I'll leave my car over there for you."*

ELSA *(gratefully)* *"Thank you, old friend - - I'll see you all later"* - - *(They go - she smiles)* - *"Later."* - -



(Left alone, she looks aroud, then she starts to beat time with her finger. She stops, listens, Otto's figure enters, the young Vienna student. Elsa's figure becomes the girl of sixteen.)

Otto
p
Born in the moon-light,
Sopranos
rall.
Mm
Mm
Altos
rall.
Mm
Mm
Tenors
rall.
Mm
Mm
Basses
rall.
p Mm
Mm
Mm
Organ
p
Orch.
rall.
p
Church Bells
p

(Sitting in the same place - her voice joins his.)
Elsa
p
Our song should never die. Keep it ca-ressed dear,
Otto
fed by ca-ress-es, Our song should never die. Keep it ca-ressed dear,
Sopranos
Mm Mm
Altos
Mm Mm
Tenors
Mm Mm
Basses

He puts out his hands. She takes it, and rises to go with him,